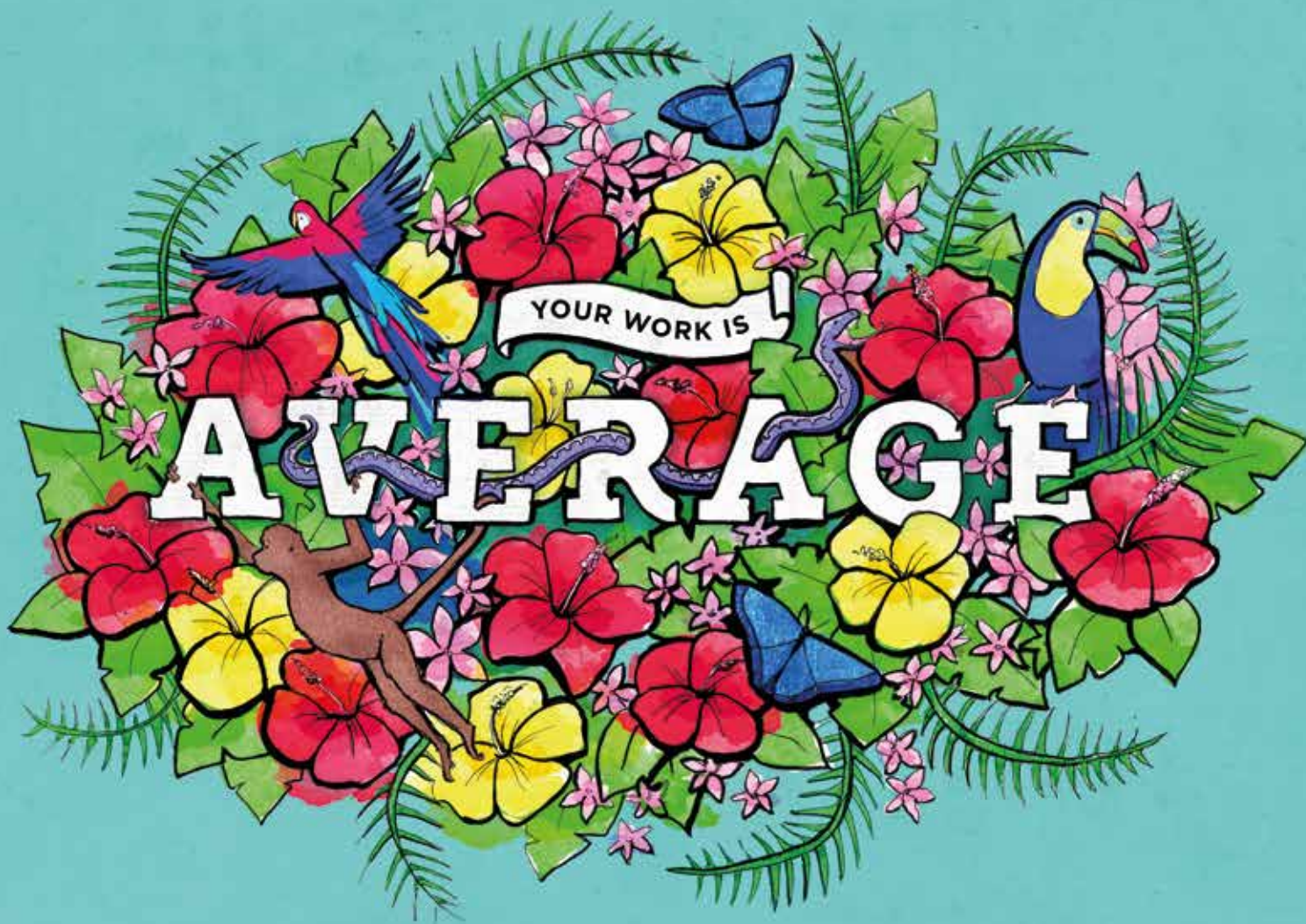




NOW THEN

LISA MALTBY | STRUGGLE FOR SPACE | NUBIYAN TWIST
A MAGAZINE FOR SHEFFIELD | ISSUE 132 | FREE

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EDITORIAL

At Opus HQ we've spent the last few months planning Festival of Debate 2019. Alongside Now Then, it's probably our most high-profile project and this year will be no exception, with over 60 events taking place all over Sheffield between 19 April and 1 June. The programme launches later this month, but in the meantime you can read more and get a couple of pre-announcements on page 25.

The no-nonsense artwork of Lisa Maltby decorates this issue. You can read more about her work on page 35.

Thank you to all our volunteer writers this month. It's another strong issue, but in particular I'd recommend Harry Gold's piece about Kraftwerk (page 39) and Issac Hanson's piece, Struggle for Space (page 10).

SAM
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CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact emma@weareopus.org.

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A queer-feminist club night on the eve of Trans Day of Visibility, run by Fruit n Juice, with female/LGBTQ+ DJs, drag, burlesque and art installations. Fruit n Juice nights aim for zero tolerance of the sexist harassment which is a nasty downside of the club scene.

facebook.com/fruitnjuicesheff



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TRANSPORT FOR THE NORTH

IT'S TRANSPORT, STUPID

Transport For The North' sounds more like an enthusiastic response to the question 'what do we want?' - before the traditional follow-on of 'when do we want it?' - than the slightly less exciting reality of a newly-created statutory body.

Since its inception last year, TfN has sought unity and clarity from an astonishing 56 local authorities and 19 transport authorities in a broad area running from South Yorkshire up to the Scottish border. It launched its Strategic Transport Plan at its first conference in February this year.

The case for change will be familiar to anyone who has languished in an overcrowded rush hour train from Sheffield to Leeds or found their 40-mile journey to Manchester taking them two hours or more. The figures make stark reading. A recent report found that annual spending on transport per capita in Yorkshire and the Humber in 2016-17 was just £190, compared to £1,943 in London. It will also come as no surprise that the North's economy is lagging behind London's,

one of the most shocking came from Andy Koss, CEO of Drax power station in North Yorkshire. Currently supplying around 6% of the UK's entire energy supply, it relies on daily shipments of biomass pellets. After landing in the UK, their convoluted, overlong journey takes around nine hours to cover 40 miles. Should any step in this unnecessarily complex transport system fail, Drax has just ten days supply before the lights go out, literally.

TfN is looking to spend £70 billion between now and 2050 and has a detailed and ambitious plan of various strategic corridors where the greatest value can be sought. Locally this could see an upgraded Hope Valley line to Manchester and a Trans-Pennine road tunnel, alongside plenty of smaller projects.

TfN's greatest achievement so far is getting the local governments of the North to speak with a unified voice. You may remember how local parochialism and in-fighting scuppered the Sheffield City Region devolution deal. A project

"IF [THE NORTH] WERE A COUNTRY IT WOULD HAVE THE 27TH LARGEST ECONOMY IN THE WORLD"

with average earnings around £8,000 less, 17% fewer people reaching high educational attainment and plenty of less measurable but no less negative health outcomes.

I have long been frustrated by local transport failures and had always thought the case for change was one of basic fairness. Why, in a rich country, is good transport infrastructure reserved for just one region? However, I've been learning that if our chance of leading better lives really is 'the economy, stupid', then the key to transforming that economy is transport.

The numbers are big, optimistic and vital. Adoption of TfN's Strategic Plan could lead to £97 billion a year value added to the North's economy and 850,000 more jobs over a 30-year period. Steve Rotherham, Liverpool's charismatic metro mayor, suggested that as many as 150,000,000 miles of HGV journeys could be replaced by rail freight annually, a key target for decarbonisation. The North has a population of 15 million. If it were a country it would have the 27th largest economy in the world. It has the energy capacity to power the entire UK. It's a world leader in many fields, but people need to reach each other. Businesses need to share supply chains and skillsets and build centres of expertise.

Of the many stark revelations at the conference, perhaps

of this size will never be delivered without the collective will of every civic leader, but all talk at the conference was of 'when' and 'how'; there was a collective sense of optimism that the 'if' was taken care of.

Ben Eckersley

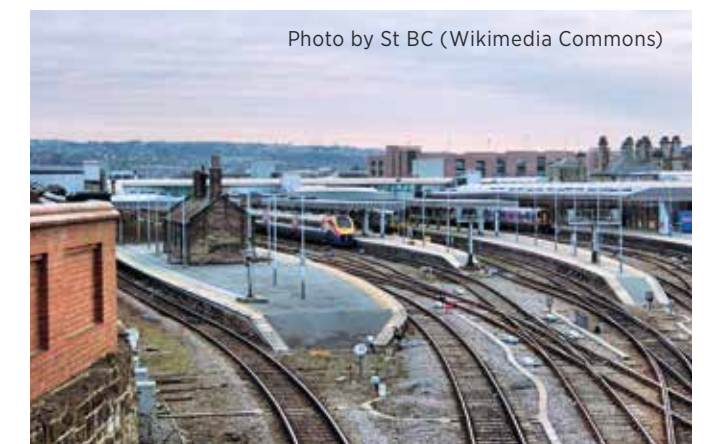


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STRUGGLE FOR SPACE

A PROGRAMME OF URBAN RESISTANCE

Who owns the land? This single question can be taken as the cause for almost all conflict throughout history.

Though the way this question has been answered has changed over time, the answer itself has remained largely the same: those who can afford to. This is no less true in 21st century Sheffield than it was in 17th century Surrey, where one of the first fights for space in Britain took place. The battleground? A vegetable patch.

The Diggers, seen by many as a precursor to the anarchist movement, argued that God had created ‘Every single man, Male and Female’ equal, and thus to buy or sell land was to take away a portion of creation from the common treasury. They envisioned a world free of property and markets, in which the land would be owned by none but be worked by all.

Though their community on a hill was destroyed in less than a year, the principles of freedom and solidarity that the Diggers espoused would continue to be central to struggles for space

throughout history. Their great importance comes not from the success or failure of their movement, but from the question they posed: who does the land belong to?

This is a question that challenges us not to see space as a static object, to which properties such as ownership can be assigned, but rather as an active subject that must be worked, lived on or enjoyed for it to have any meaning at all.

This vision of space without ownership continued at the fringes of society largely unchanged until the Industrial Revolution. The growth of cities in the mid-19th century meant that space was, for many, a luxury they could ill afford. Increasingly, the spaces in which people interacted were not public, but private. Pubs, factories and flats were all owned by the elite to be inhabited for their profit. Ironically, it was this forced proximity that helped to turn the question of belonging and ownership from a whisper into a shout - a shout that offered the choice of change or revolution.

The British government characteristically chose change and the council house was born. Though a modest stock existed prior to 1945, it was the Blitz that created the space for councils to turn the dream of the Diggers into a reality. Post-war estates like The Barbican in London or our very own Park Hill reflect the people’s demand for spaces that were publicly-owned and belonged to those who used them. With shops, leisure facilities and other amenities, they were not merely places to eat and sleep.

This grandiose vision was ill-fated. Thatcher’s election in ‘79 brought a perfect storm of market deregulation and northern deindustrialisation that would leave councils unable to properly

highs and extreme lows that such a community can experience. Since its inception, it has been run on a democratic, eco-friendly basis. Decisions require a consensus among residents (not just a majority), private ownership is currently banned and the community is as far as possible self-sufficient, making it a haven for radicals, artists and marginalised groups.

However, this has not come without a cost. Christiania’s policy of allowing the sale of soft drugs has led it to become Denmark’s largest site for the sale of cannabis, and this has proved a block for the more radical projects of the community at various points due to increased police presence and corresponding pushback from drug dealers. This conflict has helped right-wing members of parliament to further marginalise the community, forcing residents to purchase the land on which they live from the state, once again proving that whilst the land may belong to the people, it will always be owned by those who can exert the most force.

Whilst Christiania still offers an alternative way of life, it is understandable that many are not willing or able to give up everything to become part of something that would likely be destroyed if it ever reaches the point of posing a genuine threat to the establishment. So what can we do to join the fight right here in Sheffield? From Edward Carpenter’s radical farming community in the 1880s to the Kinder Scout trespass that helped turn the Peak District into the UK’s first designated national park, our city has a long history of engagement with space. One group that follows in that tradition today is ACORN.

ACORN is a tenants’ and community union that has spread across the UK since it began in Bristol in 2014. Its aims are

“THIS STRUGGLE WAS NOT LIKE A CONVENTIONAL WAR”

support these communities. Those who could afford to bought their homes through the right to buy scheme - a scheme that has been abolished in both Scotland and Wales, only to be further extended in England by Theresa May’s cabinet in 2016 - and those who could not were forced to accept lower living standards and social stigma. Home ownership was in and tenants’ rights were out, leaving those in rented accommodation with fewer and fewer options to protect themselves and their families. It appeared that the struggle for space was well and truly over.

But this struggle was not like a conventional war. There was no peace treaty and the terms of engagement were written by the opposition. As the struggle died down, the assault on renters ramped up. Today, one in three privately-rented homes don’t meet the government’s Decent Homes Standard and one in six are dangerous to live in. Meanwhile rents rise year on year and gentrification turns what remaining working-class communities there are into Instagram spots for the middle classes. We cannot go on like this.

What can be done? For some, despair at the current situation has led them to found independent communes, living by ecological principles in close community with the earth. There are dozens of eco co-ops around the UK and many more across Europe, perhaps the most famous of which is Freetown Christiania in Copenhagen.

Founded in 1971, Christiania is a semi-autonomous region in Denmark’s capital whose history demonstrates the extreme

simple: remind landlords and politicians that this land is our land, our homes belong to us, and we will not back down to power. By using direct action like sit-ins and pickets, ACORN has managed to achieve a great deal for such a young organisation and the Sheffield branch’s campaigns were essential in securing a selective licensing contract for areas of Abbeydale Road and London Road, after the Council found that 75% of rented properties in the area had ‘high-risk hazards’.

Despite resistance from landlords, ACORN continued to gather support for the contract in the affected region and were able to submit a formal response to the Council based on evidence gathered through door-knocking sessions. The scheme has set regulations for ensuring that any homes rented in the area live up to basic health and safety standards. It will also generate revenue for the Council through the sale of licenses to landlords who pass their tests.

ACORN is currently fighting to bring selective licensing to the whole of Sheffield, a move that would give a layer of security to some of those who are most marginalised in the struggle for space. It may not bring an end to the fight, but it would be a decisive blow to the most underhanded of our opponents and give us room to manoeuvre that we have not seen for nearly 50 years. Now is the time to act.

Join the struggle for space at acorntheunion.org.uk.

Isaac Hanson

DOGVILLE

AN URBANE CANINE REVIEW

I'm writing this article to offer the answer to my own question: Where are the dog columns? By that I don't mean the ones I'm supposed to pee on, but the erudite canine POVs created to elevate and stimulate the dog-about-town.

The humans we own, bless them, are simple bipeds, stomping around good-naturedly on their pink legs. They take us to places where other humans greet and gather, to pour liquid in tubes, where dog food for humans is put on plates so they can hit it with metal sticks.

But sadly humans don't always make the best choices, so the Now Then editor-in-chief has kindly agreed to publish our guide to a handful of Sheffield's city centre canine hostelrys.

THE DEVONSHIRE CAT

The name didn't fill us with confidence, but our fears were soon quashed. On arrival our humans were offered dog-friendly tables and our feed servant presented us with our own bowl with water and treats, which we gratefully accepted.

We like the Devonshire C** very much. The humans said they have a very good range of ales from local breweries and do a great Sunday dinner.

THE RED DEER

Our owner said that along with The Grapes and Fagan's, The Red Deer is one of the last remaining authentic pubs in town. So authentic that they don't care if dogs come in, sit under the table, fart and listen to the banter. Our owner said they do first-rate dinners and draft beers, but as no dog snacks were available we couldn't comment. It was full to bursting with peds, though.

THE BENJAMIN HUNTSMAN

Wetherspoons is owned by Tim Martin, whose Geography teacher told him he would never amount to anything. 'Haha,' said Mr Martin, then named a thousand pubs across the UK after him.

Our owner got very snappy about Mr Martin. They said he is a bloody-minded polemicist who is inciting xenophobia by pushing his narrow-minded views down the throats of his customers via his stupid beer mat manifesto.

Mr Martin has banned dogs (and music) from many of his premises, saying 'even well-behaved dogs can be unpredictable', but our owner said drinking cheap Stella from 10am to teatime makes humans unpredictable.

We couldn't make a judgement on The Benjamin Huntsman, because we couldn't get in and there were certainly no dog treats.



THE GREEN ROOM

The Green Room is so-called because it overlooks a lovely open space, great for taking humans on leads, smelling, eating grass and the occasional sighting of The Morsel.

The Morsel is our mortal enemy. He lives in a penthouse high above the green, where his owner trades in Far East commodities. The Morsel is a high-stepping, back-combed and bouffanted white Pomeranian. He smells of lady pants and mice droppings and barks in an Essex accent.

But back to The Green Room. Again, very warm and welcoming, and our owner enjoyed what they said is the best value vegetarian breakfast in town. TGR also belongs to the great lineage of Flynn licensed bars in the city and has an excellent playlist. Once again, we were offered water bowls and treats but also, spectacularly, sausages. Yes, let me say that again - sausages!

No question - The Green Room is the winner of our Dogville Urbane Canine Review.

Bob is a 9-year-old Airedale Terrier and Narla is a three-year-old crossbreed Labrador. They can often be seen taking their owner on long walks around the city centre, Greater Sheffield and Derbyshire.

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BORIS

A WORD FROM THE MAN HIMSELF

HELLO CHAPS,

Boris Johnson here. Yep, that's right, former Foreign Secretary, Vote Leave front man and all-round top chap. What with Brexit creeping up apace, the Now Then Editor-in-Chief asked me for a few words about the issue of the day. As the cheque has... yes, cleared, I am delighted to accept the offer.

I know this esteemed organ doesn't normally host Tory voices, but in these heated times it never hurts to listen calmly to 'the other side' and weigh up the arguments, just as I did before the referendum when I wrote two columns, one pro-remain, one pro-leave. My friends, it was a close call, but I calculated leave would lose and I would win. Just because it didn't work out that way, it doesn't mean I was wrong.

I think it's fair to say we were all shocked by the result, me not least of all. Just witness my ashen-faced 'victory' speech. South Yorkshire as a whole, however, romped home to freedom with 63%. A titanic result! Yes, all you latte-lapping citizens of nowhere, or worse, Nether Edge [editor, please amend local reference as necessary] might like to ponder why your cousins in Rotherham, Barnsley and Doncaster didn't share your affect for their EU overlords.

They were lied to, I hear you cry, deceived and duped by a blond snake oil salesman. Piffle! Could it not just be that they truly believed, then and now, that we're better off on our own?

In truth, my friends, the reason Britain voted leave is even simpler. For there is only one force on earth than can create an electoral coalition of Tory Southern Squires and Labour Northern folk - patriotism. A belief in one's country, a hope for the future and a sense of belonging to something bigger than oneself. The

fact that that belief may well be unbelievable is entirely beside the point. Just because something isn't real, doesn't mean you can't believe in it. Just look at Allah. [Note to self: really must stop having a go at the Muslims.] But however fleeting, that's what Vote Leave gave the country - something to believe in. The other side didn't even try. They knew they couldn't sell the EU. All they had left was Project Fear. And "Don't!" does not an inspiring campaign slogan make.

But the past is the past. We can re-run the referendum all we like, except in reality. We absolutely cannot do it in reality, despite numerous breaches of the law on [cough] certain sides [cough]. Indisputable facts ironically remain: Britain is leaving the EU and no one - not me, not you, not your precious Uncle Jeremy - is going to stop it. To the victor, the spoils. To the losers, Andrew Adonis. As the Romans would no doubt have tweeted.

Now, I hear there's a show about me at Theatre Deli next month. A musical satire, in fact. Well, being laughed at has never held me back me before. So laugh away, I say, particularly all you remoaner types. You never know, by the end of it you might even feel a bit better - or maybe you'll just have discovered by then that leaving the EU wasn't so bad after all!

Cheerio,

Boris Johnson MP, as told to **Laurence Peacock**

Boris The Musical 2: Brexit Harder comes to Theatre Deli on 10-13 April. Tickets are £12.50/£10.50 via theatredeli.co.uk.



Photo by Heather Isobel

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FOOD

A MEDITERRANEAN FEAST

When it comes to Italian food there's a real abundance of choice. In each area of Italy and across its islands, you'll find many different specialities, including Sicilian cannoli pastries, Neapolitan pizza and spicy Lazian pasta arrabbiata.

Typically Italian cuisine is based around pure simplicity, making the most of quality ingredients prepared using straightforward, unfussy techniques. The options are plenty for meat eaters and vegetarians alike, including rich meat ragu, buttery polenta and classic margarita pizza topped with fresh basil, San Marzano tomatoes and mozzarella.

Anyone with a sweet tooth is spoilt for choice with gelato, semifreddo, panna cotta and tiramisu, to name just a few. To round off the evening you might choose to pair a sweet treat with an Italian espresso or something a little stronger, like a glass of grappa.

In Sheffield, we've got some great places where you can enjoy a taste of Italy. Sample cafe culture at Zefi's Coffee Lounge at Commonsides and Remo's in Broomhill. Try Sardinian specialities at Akentannos on Sharrow Vale Road, take time over your Sunday lunch at Gigi's Cucina in Nether Green or enjoy a plate of pasta at Kia's Pastaria on Abbeydale Road.

Here's our Italian tasting platter to cover all occasions, whether you want pizza for lunch or a breakfast coffee kick-start. Buon appetito!

Ros Ayres
nibblypig.co.uk

For watching the world go by...



BRAGAZZIS

224-226 Abbeydale Road, S7 1FL

Bragazzis café-deli is a Sheffield institution, where you enjoy decent coffee, indulge in a pastry and pick up some fresh pasta or other Italian goodies from the delicatessen. Take a seat inside (or outside, weather permitting), relax with a cappuccino and people-watch as if you were in an Italian city.

For a taste of street food...



FRITTI

Cutlery Works, 73-101 Neepsend Lane, S3 8AT

Fritti in Cutlery Works at Neepsend are purveyors of 'bites of joy' inspired by Naples street food. These include deep-fried olives, golden crispy arancini (fried stuffed rice balls) and sweet bombolone (an Italian-style doughnut) filled with Nutella and dusted with cinnamon sugar. You can treat yourself to a cone of your favourites to have on the go whilst you decide what to eat next from the food hall.

Check the Now Then app for recipes, food news and more. Search 'Now Then' on your app store.

For great pasta...



CASA MIA

40 Wostenholm Road, S7 1LJ

Family-run restaurant Casa Mia in Nether Edge offers traditional Italian cuisine with a selection of sumptuous pasta dishes. At the moment these include rigatoni with a classic pork and beef ragu, fusillata with artichoke, peas, garlic and napolitana sauce, and linguine with crab, coriander, cream, tomato and chilli. Vegan menu also available.

For authentic pizza...



NAPOLI CENTRO PIZZERIA

343 Glossop Road, S10 2HP

Relative newbies Napoli Centro are carving out a fine reputation for their Neapolitan pizzas. You can eat in with a beer or take away. They have a great weekday lunch deal - £5 a pizza - and a Pizza of the Month special. February's featured spicy 'nduja sausage, mozzarella, red onion and Gorgonzola.

For vegan and gluten-free...



ITALIA UNO

955 Ecclesall Road, S11 8TH

Italia Uno owner Kym is a vegan and has crafted a menu which offers delicious choices whether you are looking for healthy, gluten-free, meaty or vegan dishes. Choices range from risotto al funghi porcini, made with wild mushrooms in a soya cream sauce, to under 500 calorie options, like penne with roasted butternut squash, garlic and pesto in a tomato sauce.

For an evening out...



VERO GUSTO

12 Norfolk Row, S1 2PA

Vero Gusto is the place to choose if you are looking to enjoy a sophisticated dinner out with quality service, fine wine and authentic Italian cuisine. The menu includes mini rigatoni with aubergine, peppers and kalamata olives, 28-day dry-aged rib of beef served with oyster mushrooms, and pan-fried wild sea bass with creamed celeriac and red wine.

For good coffee...



LA COPPOLA

137 Oakbrook Road, S11 7EB

After a walk in Endcliffe Park, call in at the bijou La Coppola Italian-style deli and cafe to enjoy great coffee. You can get your favourite fix from espresso to cappuccino and treat yourself to a pastry. If you take your dog, you can take a seat alfresco and blankets are provided if you want to get cosy.

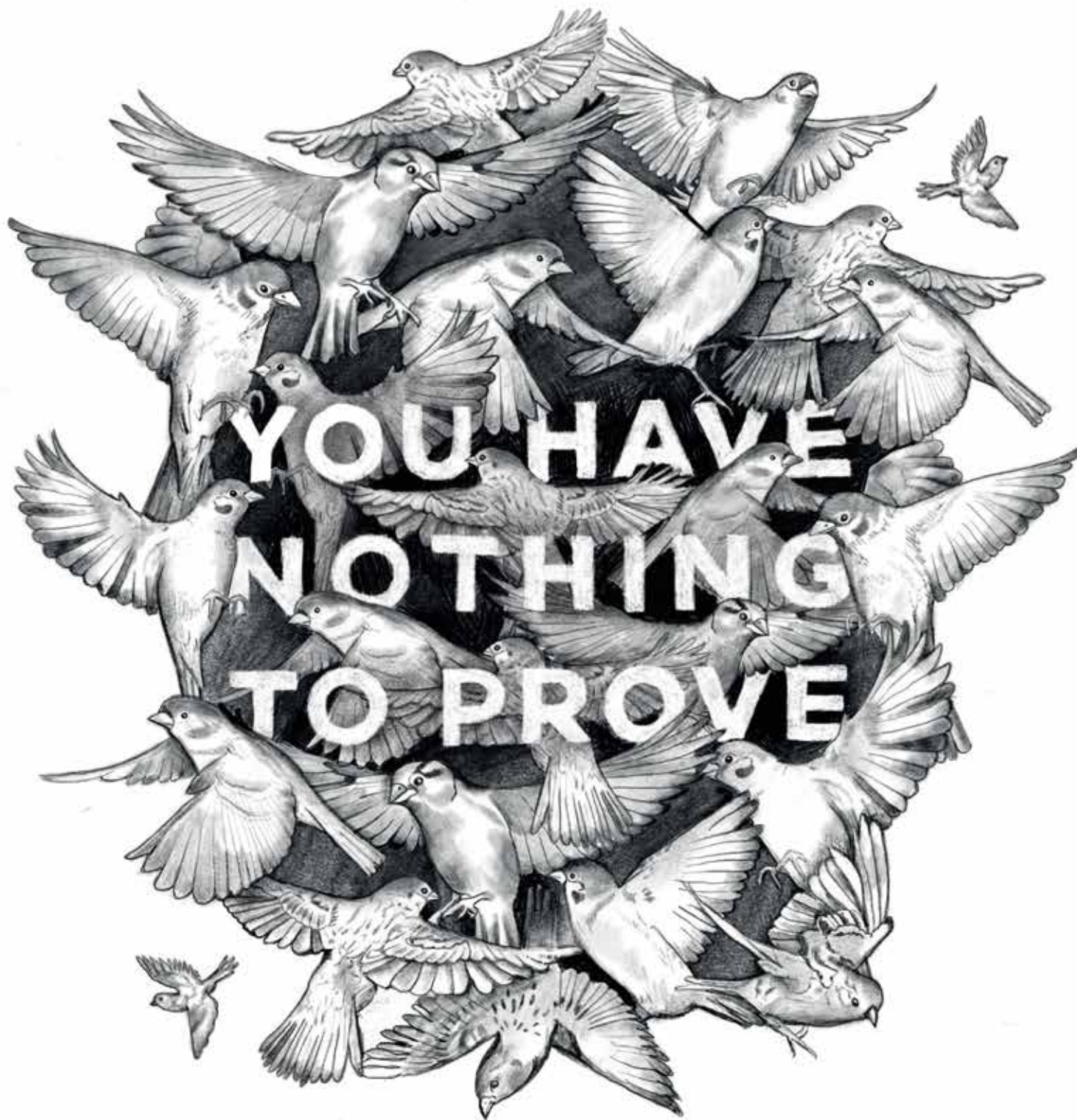
For something sweet...



URBAN-ITA

288 Abbeydale Road, S7 1FL

Urban-ita is run by husband and wife team Saverio and Lorraine who are passionate about Italian cuisine. Enjoy time with friends and satisfy your sweet tooth by sampling some homemade cake, with vegan and gluten-free options available.



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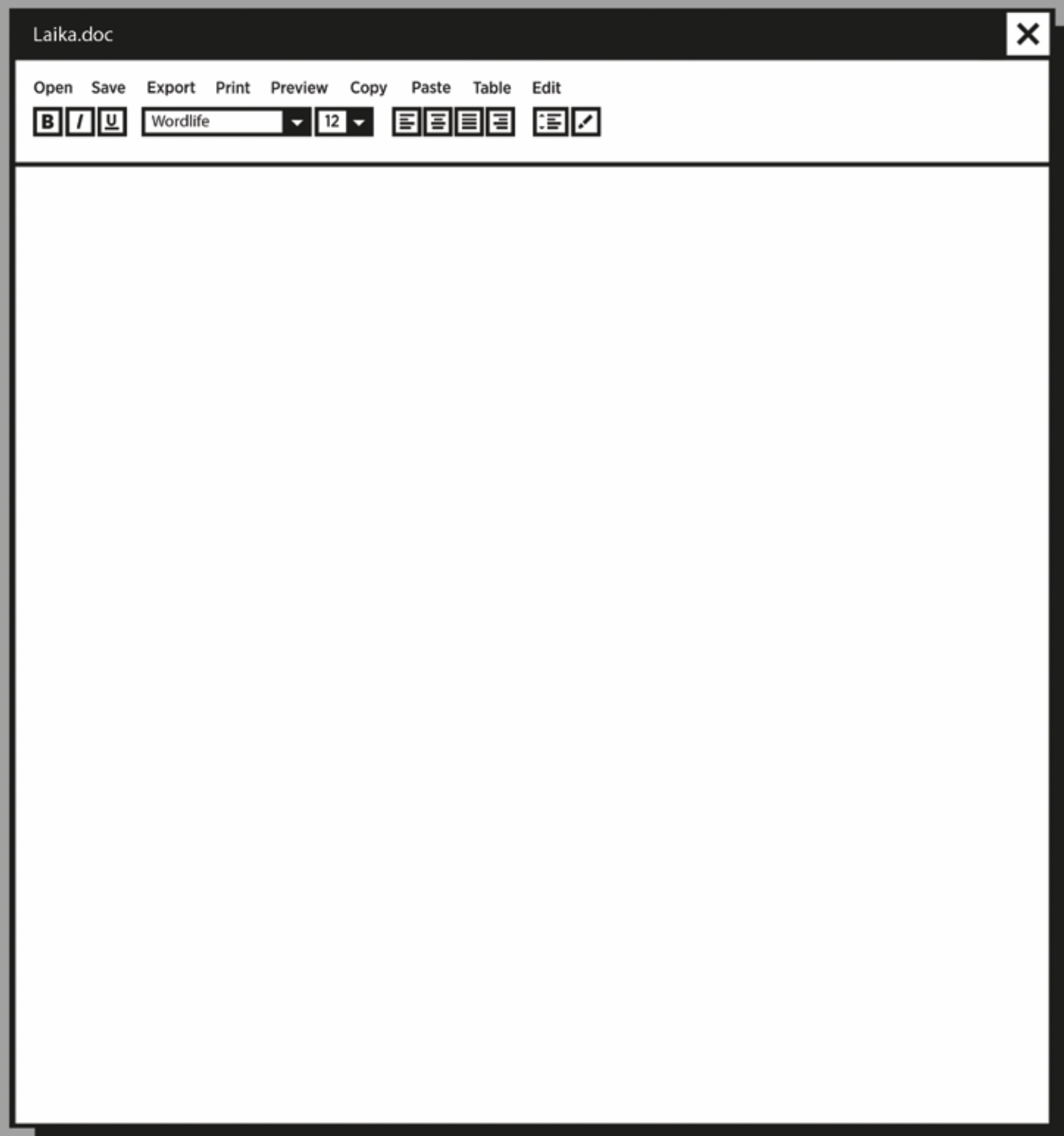
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ALIVE
AFTER
FIVE

牛肉面

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Hurricanes

You are lying on the floor of a forest.
It reminds you of your 10th birthday
when nature wasn't somewhere you went
to visit on the weekend
but was everything in front of and behind your eyes.

You remember blowing out the candles
on your birthday cake,
feeling your breath leave your chest.
You wonder how many little hurricanes
you have shaped since then,
the joys that started as coiled words
in your throat or mistakes
miscarried on your tongue.

You wonder if this wind
belongs to you or another.
You need to count both speed and direction
to know how far they have blown
across the globe
but there is too much noise
to peel back your breath alone.
Sometimes it's best to just put your
face in the sky and sing.

Joe Kriss

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Talk.
Listen.
Connect.
Debate.
Hope.
Make change.

Festival of debate

April –
June 2019

Preview the programme and book
in advance at www.festivalofdebate.com

The annual **Festival of Debate** returns to Sheffield this year, running from 19 April to 1 June. The festival aims to create a meaningful dialogue around key social, political, environmental and economic issues.

Now in its fifth year, Festival of Debate has attracted some of the most important voices and political thinkers to the city, as well as offering a forum for a wide range of local campaigns, community groups and third sector organisations.

This year the festival will host over 90 sessions across more than 30 venues all over the city, from panel discussions, workshops, debates and Q&As to artistic responses and keynote speeches. Though we don't claim to be representative of all viewpoints, we hope there is something for everyone.

For the first time this year we will also be hosting three full days of action, workshops and panels on three core themes – Living Together, Our Planet and Our Democracy – an opportunity for people to dig a bit deeper and really get stuck in to some of the central problems of our age.

VOLUNTEERING

Many Festival of Debate events are free and the festival itself runs on a shoestring. If you are interested in volunteering, we would really appreciate your help. Volunteering roles include stewarding, live tweeting, event reviewing and previewing. Get in touch on hello@festivalofdebate.com if you're interested.

The full Festival of Debate programme will launch very soon. Keep an eye out for a printed brochure or visit festivalofdebate.com.

In the meantime, here is a taster of three keynote events from this year's programme. Tickets will be on sale soon...



GEORGE MONBIOT & GEORGE MARSHALL: HOW TO BREAK THE SILENCE ON ENVIRONMENTAL COLLAPSE

Thu 16 May | 7-9pm | SU Auditorium | £13/£10
In association with Sheffield Climate Alliance

A discussion between two passionate and knowledgeable climate communicators, with a chance for the audience to join the conversation. George Monbiot is a journalist and author whose books include **Heat: How to Stop the Planet Burning** and **Feral: Searching for Enchantment on the Frontiers of Rewilding**. George Marshall is the founder of Climate Outreach and author of **Don't Even Think About It: Why Our Brains Are Wired to Ignore Climate Change**.



THE GUILTY FEMINIST: LIVE

Thu 23 May | 7:30-10pm | City Hall | £16.80-£30.80
In association with Sheffield City Hall

The Guilty Feminist podcast has become a phenomenon, with over 50 million downloads since its launch in 2015. Comedian Deborah Frances-White and her guests explore the noble goals of 21st-century feminists whilst confessing the insecurities, hypocrisies and paradoxes which undermine those goals. Deborah will be joined by a range of guests from the podcast. Tickets on sale now via sheffieldcityhall.co.uk.



PAUL MASON – CLEAR BRIGHT FUTURE: A RADICAL DEFENCE OF THE HUMAN BEING

Wed 29 May | 7:30-9pm | Pennine Lecture Theatre | £10/£8

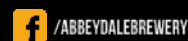
A call for resistance against the politicians and corporations who are trying to exert new forms of technological control. 'A radical defence of the human being' means fighting for universal rights, for human-centric institutions, and for the right to resist control of our lives by algorithms. Paul Mason is a journalist, broadcaster and author, whose books include **PostCapitalism: A Guide to Our Future** and **Why It's Kicking Off Everywhere: The New Global Revolutions**.

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MORLEY'S FUN PAGE

YOU COULD HAVE A BIT OF FUN RIGHT NOW, I WON'T TELL ANYONE



Last year I was invited to headline a comedy gig for a charity dedicated to highlighting the problems of 'toxic masculinity'.

I accepted, even though it's not an issue I feel particularly personally affected by. I'm just a normal guy - in that I struggle to express any sincere emotions, suffer from multiple mental health problems, and overwhelmingly rely on the women in my life to provide constant emotional support that I'm unable to provide in return.

I wrote some material especially for the event that I sadly wasn't able to perform, because a drunk man entered the show shortly after I was introduced and bullied a smaller man into heckling me. I've dealt with a wide variety of hecklers in my time, but I've never had to deal with a human shield before. You're locked in a showdown with a stranger who can see no other option but to be aggressive towards you and no matter what happens you're both victims. It felt like a better explanation for the themes of the night than I could ever articulate.

I've always felt ill at ease with the phrase 'toxic masculinity'. I'm worried that it sends mixed messages that the social problem responsible for a male suicide epidemic is being given a name that sounds more like a Call Of Duty gamertag. Maybe that's fitting for a demographic of men who are more qualified to recognise various kinds of semi-automatic machine gun than their own moods.

So much of what we mean by 'masculine identity' feels like it's a new idea masquerading as a timeless and immutable truth. Historically, men didn't need an identity as such because they were considered the default human being. It was women who were defined against men as the 'other sex'. Thanks to the hard-won successes of feminism, many positive attributes previously considered the unique purview of manfolk are now shared. The invention of modern masculinity, I believe, is a reaction to this, an attempt to take whatever scraps are left unclaimed by feminism and assemble them into an identity that can be worn as a shield against the world.

But imagine you're creating a Frankenstein's monster and the only things you have to go off is that it has big arms and it wants to have sex all the time. It should be no surprise when that creature isn't particularly kind or empathetic. Yet it's these flesh beasts that rule the world, that prowl the streets, that stalk the corridors of government. It is their flesh that bubbles beneath my skin. Our generation didn't invent this problem; it was handed to us and it will be handed down once again, a million fathers worldwide vomiting bile into the mouths of their sons.

All this flashed through my mind as I was trapped in this humourless back-and-forth with the human shield heckler. I saw that both of us were repeating the same dead-eyed, inherited behaviour. It wasn't our fault. What we truly needed was compassion and acceptance.

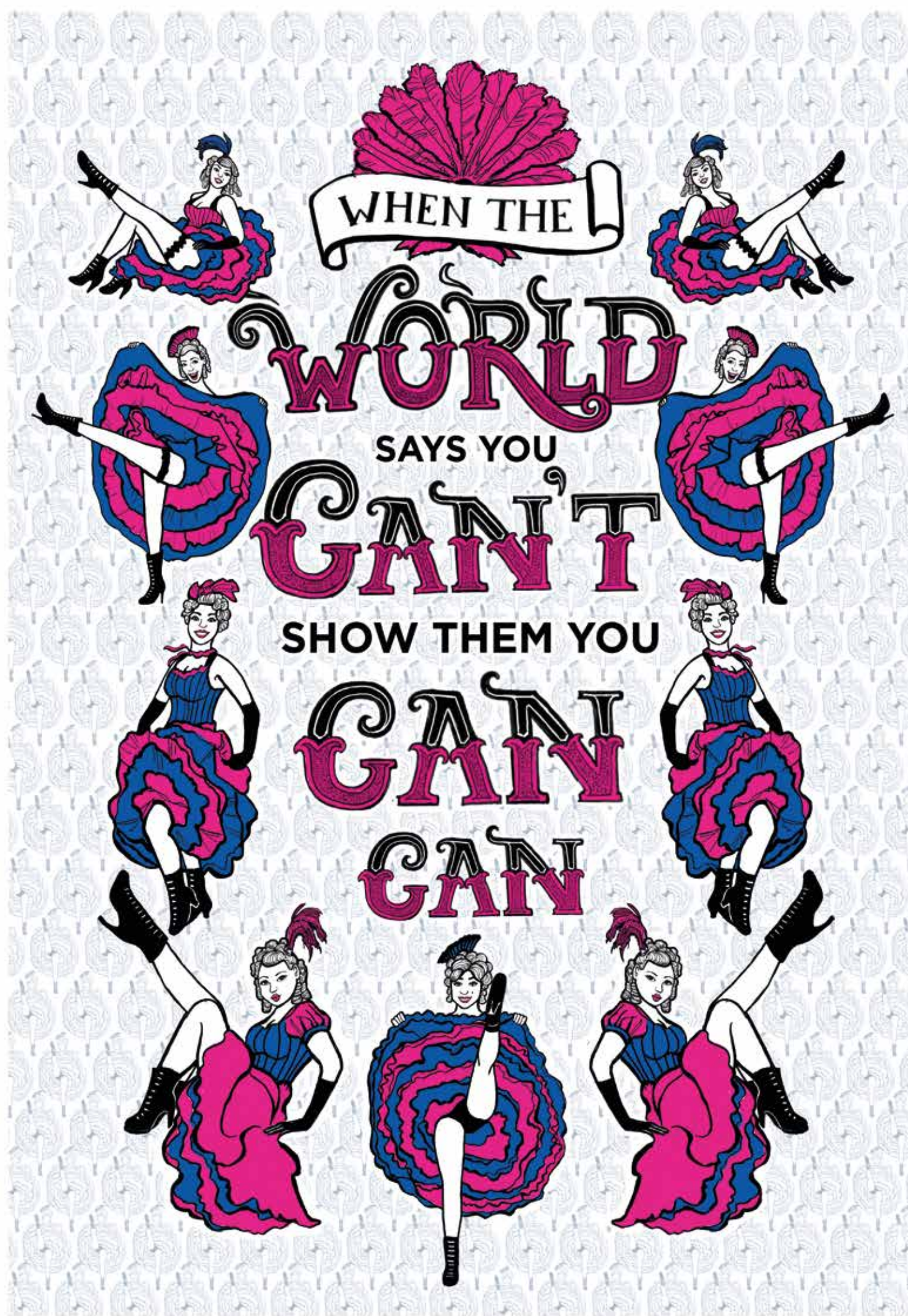
"I accept you. I see you for what you are and I think you are beautiful. I love you."

My voice reverberated throughout the now-silent venue. A profound calm fell upon everyone present.

Sensing this was my moment, I attacked.

Sean Morley is a writer, performer and friend. He will be performing his solo comedy show, I Apologise For My Recent Behaviour, at Regather Works on Sunday 24 March.

SEAN MORLEY (@SEANMORL)



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March 2019



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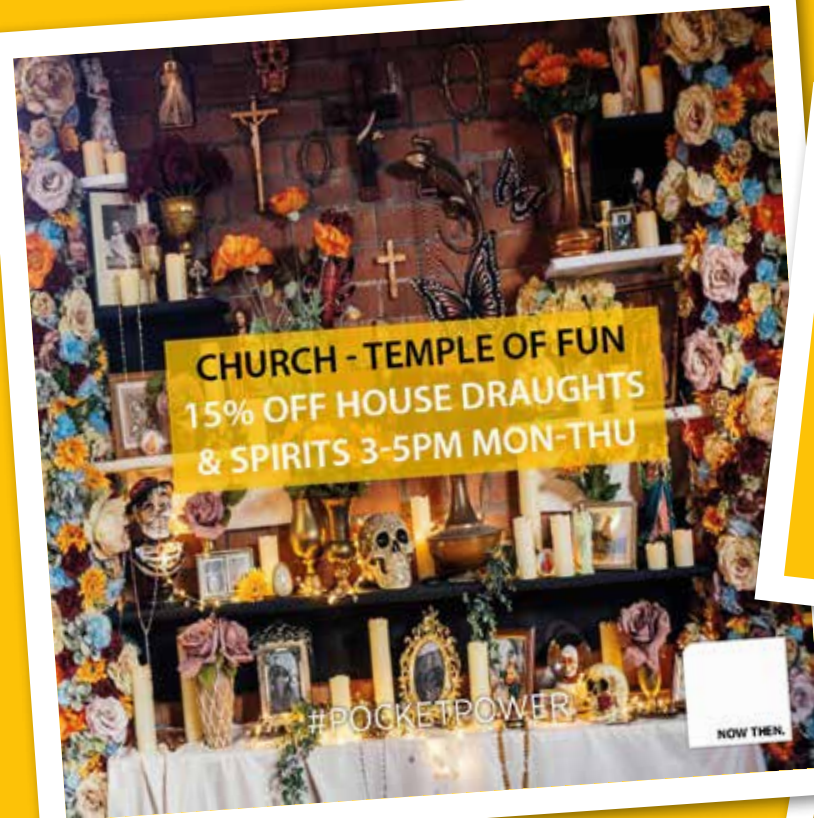
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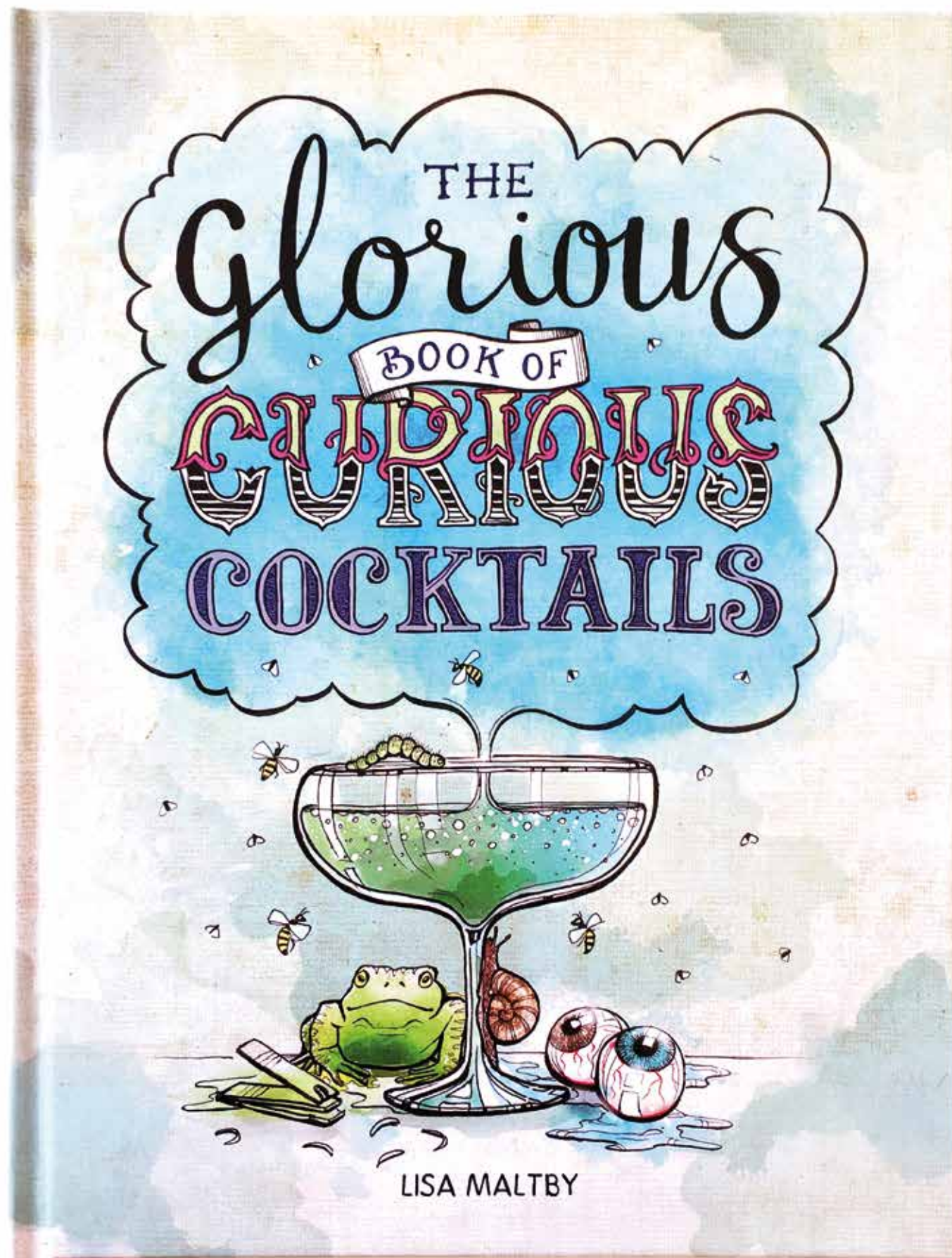
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#POCKETPOWER



LISA MALTBY

BOLD IS BEAUTIFUL

What strikes me first about this month's featured artist, Lisa Maltby, is how pleasantly unpretentious her art is. From the work she does to inspire others to pursue their own creativity to the inspiration she draws from her own family, it's refreshing to see someone as talented as Lisa being unafraid to pull down some of the barriers that separate the artists from the 'normal people', reminding us that the two groups are in fact inextricably linked.

A lot of your art is rather cheerful or a direct response to criticism. Is this a feeling you set out to create or does it just work its way in naturally?

I think most of my responses to criticism aren't so cheerful in person! But I do think creative work can act as a sort of catharsis for negativity. In fact, a lot of my cheerful illustrations are almost a direct push against the opposite. Finding playful

career, but my mum has always been a steady voice of support.

You occupy a place between the vintage and the modern with your artwork. What attracts you to working within this space?

I always think old things feel very authentic. They have a story to them. As a kid I used to get most of my clothes from charity shops or we'd go to the scrapyard for things to fix our car. I'd always imagine where things had come from and why they ended up there.

But you can't just keep repeating what has been before. You have to add your own story to it and bring something new for it to be effective. Work needs to be relevant to have impact, so it's important to bring it into the present for people to connect with it.

Do you have anything on the horizon we should be looking out for?

I had my first book cover commission for Penguin Random

"MY FAMILY HAVE ALWAYS BEEN A BIG INSPIRATION"

ways to respond to challenges helps you to think about life differently and stops you from taking yourself too seriously. Sometimes I'll create a piece of work that feels very personal, but this is always the work that people connect with most.

You're quite active in trying to help out others who're attempting to make it in your industry. What tips do you have for illustrators trying to make a living from their craft?

You don't make a living out of a craft - you make a living out of selling. It's easy to create your best work and wait for the world to queue up for it, but when that doesn't happen you are left thinking, 'Is my work bad? Should I have used gouache?' These are all the wrong sorts of questions, because you have to ask: Who will benefit from my craft? How can I get it in front of them? How can I convince them that they should part with cash for it?

Who inspired you to pursue your own creativity?

I used to love looking at the art on my Dad's record collection - work by Roger Dean and Paul Whitehead, which was always beautiful yet very surreal.

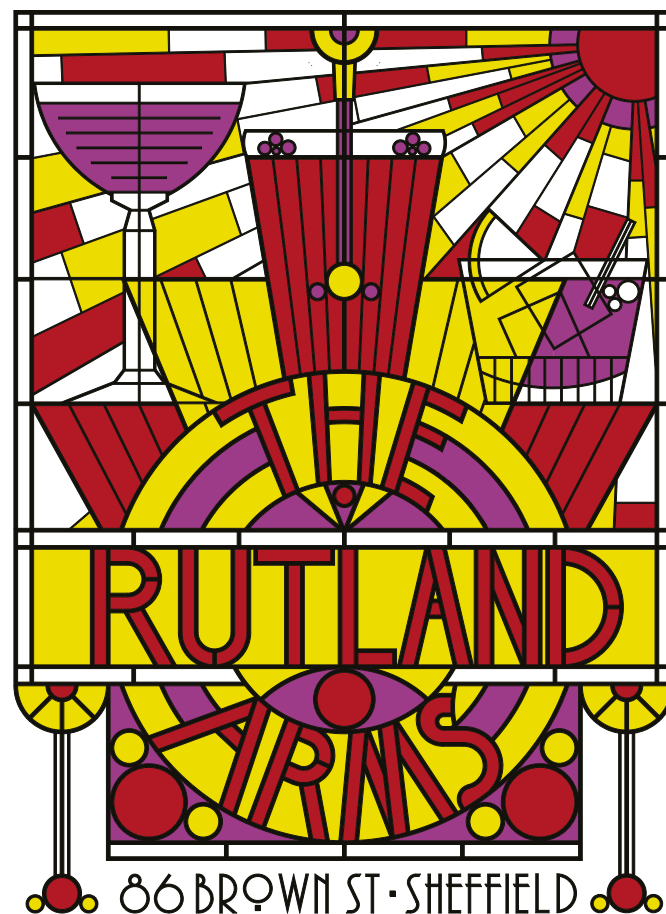
My family have always been a big inspiration. My dad is an engineer and loves inventing and fixing things. I've always been inspired by him because he solves problems creatively. My family were initially anxious about me pursuing a creative

House before Christmas, so I'm really excited to see it in print in the next few months. They were a bit of a dream client for me. I also have lots of work I'm doing for heritage sites such as Chatsworth House coming up. I work with them quite regularly to create visitor trails and maps.

I'm also planning some resources and workshops for my book, *The Glorious Book of Curious Cocktails*, which helps kids to learn all about literacy by inventing disgusting concoctions. I get sent a lot of drawings and photographs of kids creating crazy recipes which makes my work very rewarding.

Liam Casey

lisamaltby.com



Sheffield Beer Week 2019

Sunday 10th March

Fantome Showcase and Meet the Brewer - Fantome are one of the most renowned makers of Saisons in Belgium. We are hosting a showcase of their rare and highly rated keg beers and a bottled tasting of their new and classic beers at 8pm with Brewer Mike James (also formerly of Buxton & Landlocked). From midday, bottle tasting at 8pm (£15 a ticket)

Monday 11th March

Out And About beer launch - Launch event for Out and About, a Sheffield based organisation creating safe spaces in the Sheffield beer community for queer people and allies. Collaboration charity beer with Abbeydale Brewery across multiple venues and launch party at The Rutland Arms and The Devonshire Cat.

Wednesday 13th March - Saturday 16th March

Dark City Fringe - We have teamed up with our pals at Northern Monk to bring you a spin off version of their epic Dark

City celebration of all beers dark. 8 keg lines of Stout, Porter, Black IPA and more plus 3 casks from Northern Monk themselves and some of the other breweries in attendance at the Leeds based Festival.

Thursday 14th March

Siren Maiden Sheffield Launch - Siren Craft's stupendous multi barrel aged annual release, launching on draught here at 5pm, with additional bottles from this excellent Berkshire brewery as part of our Dark City Fringe event.

Sunday 17th March

Hangover Roast & Beer Party - Join us on the final day of Sheffield Beer Week for a hangover curing afternoon of Sunday roasts. We'll be serving four roast dinners, two curry inspired, with two veggie/vegan and two meaty options made using four Sheffield Beer Week beers. Save £1 on your dinner when you match it with its equivalent beer and mix and match special small plates inspired by traditional roasts and all the trimmings.

Find us on social media or ask at the bar for more information.

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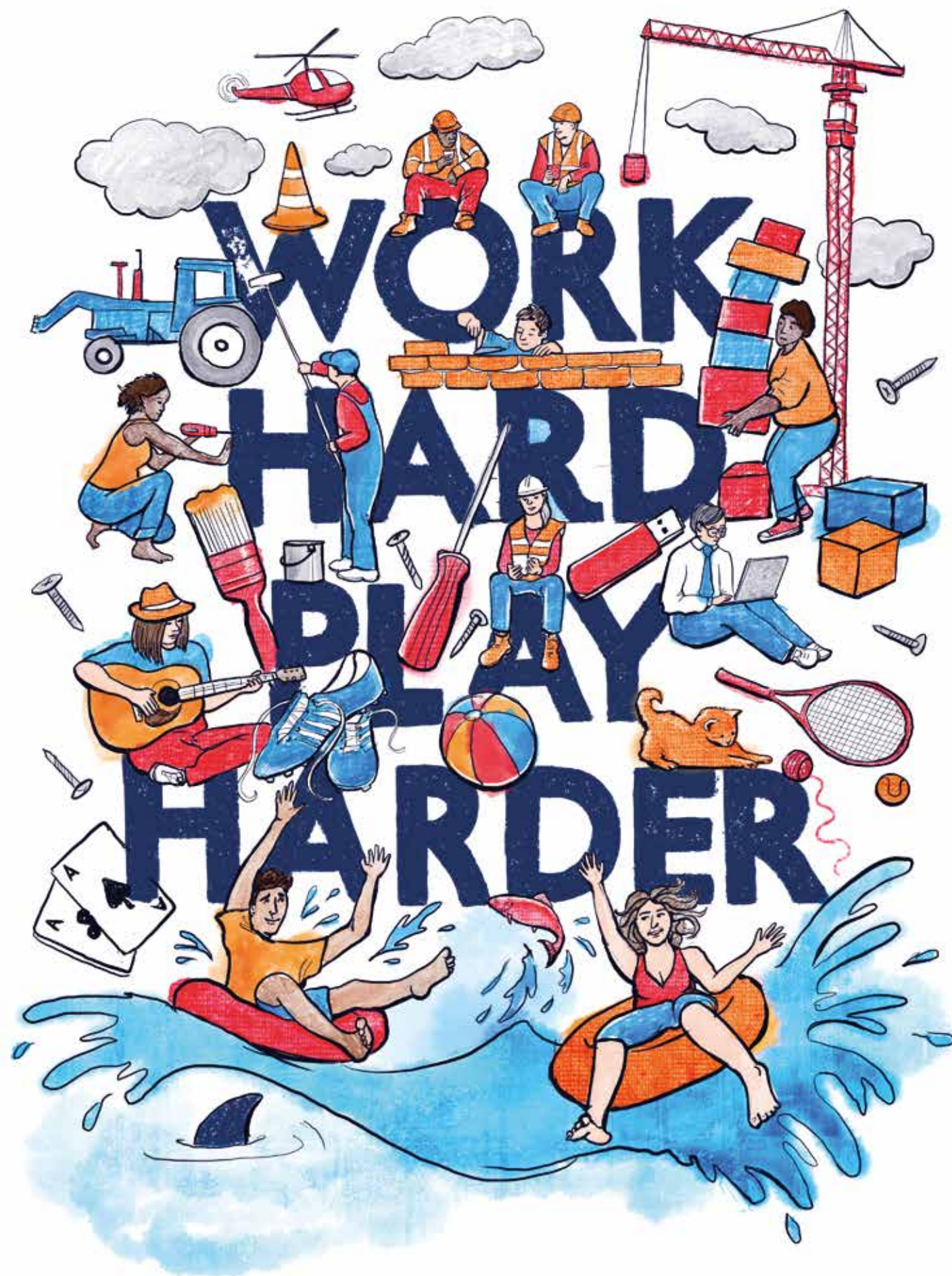


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MUSIC

THE MAN MACHINE: HOW KRAFTWERK BEAMED THEMSELVES INTO THE FUTURE

Formed among the debris of postwar Germany, Kraftwerk belonged to a young cohort of Germans that dreamt of a clean break from the country's fascist past.

Generational tensions had come to a climax in the late 1960s with the student demonstrations, in which young left-leaning Germans rebelled against a society that still contained countless Nazis among its upper ranks.

In the wake of these opinion-shifting protests, Kraftwerk helped forge a new musical and cultural movement, one that strived to estrange the nation's youth from the dark days of their forefathers. During their golden period of 1977-1981, the group's ideas, both musical and lyrical, did much more than rewrite musical history; they painted a picture of the world to come.

Newly created synthesisers were untouched by tradition and consequently used as tools to forge a new musical future by forward-thinking German musicians. In adopting such technology, Kraftwerk consciously played with popular concerns of an increasingly digital age. Could machines ever become indistin-

another night alone watching TV. "I call this number / For a data date," Ralf Hütter sings. Tinder, anyone?

"We like to portray things we do on a day-to-day basis in our music," Hütter explained in 1981. "We did try a space lab kind of set once, but always prefer now to relate to everyday technologies, such as cars, trains and other human-controlled machines."

It's precisely this oscillation between an international and a domestic scale that allowed Kraftwerk to create a uniquely nuanced vision of the future they anticipated. At times, their world is terrifying. 1977's 'The Hall Of Mirrors' predicted the worrying mental health implications that have arisen from overuse of social media in recent years. The lyrics are uncannily prophetic in their descriptions of our anxiety-inducing tendency to buy into the artificially-constructed lives we see today on Instagram: "He made up the person he wanted to be / And changed into a new personality / Even the greatest stars / Change themselves in the looking glass."

On other occasions though, the band are filled with

"...A MINUTELY IMPERFECT HUMAN TOUCH..."

guishable from humans?

The coldly robotic beeps and whirrs of the band's greatest albums are always tempered by a minutely imperfect human touch - a beat slightly off here, a note slightly flat there. As a result, a listener can never be quite sure what's human and what isn't. But it's the imperfections of this dysfunctional marriage between man and machine that reveal a band pointing knowingly towards the future.

As well as proclaiming that a gleaming, prosperous world was within their reach, Kraftwerk also revealed the jarring effect such a world could have on people's lives and the fundamental disconnect between flesh and machinery. The vision of the future they constructed, particularly on 1981's **Computer World**, was bustling and seamlessly integrated and yet it remained painfully lonely.

While fellow dreamer George Orwell saw a horrifying future dominated by government surveillance and propaganda, Kraftwerk were subtler. They realised that humanity would ultimately be the victim, as well as the beneficiary, of its own progress. In 'Computer Love', possibly the band's finest moment, the narrator turns to the comfort of technology after spending

boundless optimism as they look to the future. 1977's 'Europe Endless' jauntily anticipates the ever-closer alliances between the continent's constituent states. And sure enough, with the signing of the Treaty of Maastricht in 1992, the European Union was formally ratified, free movement of people became a reality and an endless Europe was in sight. Many of Kraftwerk's predictions have long since come true. In fact, many of their dystopian prophecies are now commonplace to the point of banality.

Today, the band are clearly attentive to this fact. Their live performances are often self-consciously tongue-in-cheek, acutely aware of their own kitschy, nostalgic appeal. But Kraftwerk's music provides a rare opportunity to hold a mirror to modern times and gaze at the Man Machine that we have all become.

Harry Gold

Kraftwerk play Bluedot 2019 at Jodrell Bank Observatory between 18 to 21 July.

LIVE REVIEWS



GUTTERSNIPE

10 February
Jabeerwocky

Have you ever seen that scene in **Cloudy With A Chance Of Meatballs**, where they jump inside jelly? Walking into the venue midway through a Roman Nose song was like that, except the jelly was made of multi-layered free jazz with a sprinkling of new-age folk.

The sound filled the room like a sprawling tapestry of hypnotic strings, drums and harmonium. The depth of the composition made it hard to distinguish one instrument from another, yet the rhythm section did a great job of offsetting the timbre, maintaining audience attention just enough that we didn't drift into a trance. It was a glorious introduction to an afternoon of experimental music.

Next up came Helen Papaioannou who took to the stage so quietly that people didn't notice, until she put the baritone sax to her lips and released a note that would put foghorns to shame. What followed was a game of pulsing, rhythmic notes intertwined with sampled synth and bass reminiscent of old-school dub. Looking around the room you could see eyebrows rise in shock as people wondered how she turned her sax into a magic sound machine.

As if it hadn't been wacky enough so far, on came Leeds duo Guttersnipe. Taking traditional noise rock and adding a bucket-load of glitter and an unreasonable number of decibels, Guttersnipe make acid trip freak-out appear expertly choreographed. The pair fully embrace organised chaos, conjuring up a concoction of free jazz, noise rock and ethereal shrieking that provides an entirely new and deafening experience.

By the end, my ears were ringing. The sheer volume of the PA and guitarist Urocetus Gigas' rainbow hair should've been a dead giveaway as to what was coming. Alas, I was not sage enough to bring earplugs.

Noah Martin



A REYT QUEER DO: ELECTRIC DREAMS EDITION

16 February
Theatre Deli

Andro & Eve's drag king extravaganza, the chaotically-titled A Reynt Queer Do, is the kind of show that makes you forget about Brexit.

It has the colours and the sounds of **Black Mirror**'s only happy episode, 'San Junipero', a stubborn dream about a 1980s of pink and purple escapism, its citizens creating a world unbound from the politics of gender, shame and any definition of tomorrow.

In a world of rising tides, depleting fossil fuels and evil politicians, where the only colour to be found is on John Bercow's tie, host LoUis CYfer and guest performers King Kitt, Christian Adore and Jamie Pizazz dare to ask the question: what if things were nice? Their cabaret of lip-sync, comedy and improv dazzles with a queer energy that transcends and entertains. The tight and energetic performance flies by, even with multiple breaks.

Theatre Deli provides the venue for a shindig that benefits from the limited size of the audience and assures a homely vibe, from the bar at the front to the vegan cake stand at the back. The show ends with an eighties-themed dance flick in the cinema's hall. It bears more resemblance to a house party than a night at a club, going on until the hall slowly empties out.

As I brace myself for the cold winds outside I pick up a leftover piece of cake. The tides are rising, fossil fuels are being depleted and Brexit is coming, but we will always have cake.

Máté Mohos

LIVE PICKS

I was tipped off about Singles Night at Pitsmoor's Bay Horse Inn by Martin Currie's column in these very pages last month. Only a few weeks later, I found myself there at the conclusion of one of Mick Nott's Sheffield Drifts, an irregular series of themed Friday night walks for urban flâneurs. Starting at Platform 7, we crossed seven bridges and traversed the Don seven times, arriving at the Bay Horse after passing seven other pubs. You may have guessed the theme by now.

At Singles Night, seven DJs each play seven 7-inch records to a packed dancefloor, spinning any music you can move to. This monthly night is part of a community effort to transform Pitsmoor, not through government largesse but by residents coming together to host events, groups and parties that make use of local businesses. Currie says that the pub has never been busier.

THE DAY AFTER INTERNATIONAL WOMEN'S DAY
Sat 9 March | Hatch | £5

To mark IWD, Hatch (formerly Audacious Art Experiment) present four female-led bands to raise money for Ashiana Sheffield. There's the noise-pop of Manchester's ILL, danceable Leeds group Crumbs, the sun-drenched pop of Precious Metals and DIY fun in the form of Duck.

MAYSHE MAYSHE / JAMES EWAN TAIT
Tue 12 March | Bishops House | £5.50

Mayshe Mayshe creates miniature musical worlds through the simple alchemy of a loop pedal, a keyboard and her spell-binding harmonies, plus the occasional special effect courtesy of a hairdryer. She's joined by local songwriter Tait, who uses layers of effects to draw out the nuances in his intensely personal songs. It's BYOB.

JESSICA RADCLIFFE'S REMEMBRANCE PROJECT
Wed 13 March | Lescar | £8

Composer Jessica Radcliffe uses contemporary documents, letters, poetry and reports to construct a compelling and moving musical response to the bloody senselessness of the First World War. She's joined by trumpeter Tom Dennis, pianist Sam James, bassist Joe Downard and Will Glaser on drums.

OBJEKT / SKEE MASK / JOSEY REBELLE / RROXYMORE
Fri 15 March | Hope Works | £19.60

Both based in Berlin, Objekt and Skee Mask break out of the quantized grid to take techno into new territory. Similarly forward-thinking are Rebelle and rRoxymore, two selectors geared towards party jams and oddball house. Tasha, 96 Back and Rian Treanor support.

DAVID THOMAS BROUGHTON + NEIL MCSWEENEY
Sat 23 March | Merlin Theatre | £13.32 / £11.10 concs

Now Then is proud to present two of the most singular singer-songwriters currently on the scene in the special surroundings of Nether Edge's Merlin Theatre. Both take standard song forms and twist them into something unmistakably other. Unmissable.

GENTLEMAN'S DUB CLUB
Sat 23 March | Leadmill | £19.25

Lost In Space is the new album from this dub and ska outfit from Leeds, who "continue their mission to discover the ultimate bassline". They're known for their reggae-influenced grooves and ten-storey walls of sound, as well as live shows that are guaranteed to go off.

PRIVACY
Sat 23 March | Secret location | £13.50

New crew Control continue their run of blistering form, booking another electro superstar in Berlin DJ Privacy for one more BYOB party. The capacity's capped at an intimate 100 ravers, who'll also be getting down to NTS host Black Eyes and the Control residents.

GILBERT & SULLIVAN'S THE SORCERER
26-30 March | Grenoside Community Centre
£9 (£5 children)

Incredibly, the Grenoside & Birley Carr Players have been performing shows for over 70 years. At the end of March they present **The Sorcerer**, one of the lesser-known operettas in the G&S canon. It concerns a love potion that is accidentally given to an entire village to socially devastating effect.

LIFE AQUATIC BAND
Fri 29 March | DINA | £8

This submersed seven-piece are making a name for themselves as Sheffield party-starters par excellence, with a magpie's eye for the best bits of disco, pop and funk. Support comes from singer-songwriter Alfie Neale, as well as the synth-driven dance-punk of Stranger Chorus.

YA CULTURE CLASH
Sat 30 March | Yellow Arch | £13.20

Soundsystem crew Zion Train make their Yellow Arch debut after nearly 3,000 gigs worldwide. They're joined by our own K.O.G & The Zongo Brigade, who are launching their debut album, **Wahala Wahala**, as well as veteran reggae MC Brother Culture and soul-fusion group Necktr.

HOSTED BY SAM GREGORY

RECORD REVIEWS



96 BACK

Excitable, Girl

We're often told to support local produce where we can. This 12-track album from CPU Records couldn't be more local if it tried.

The South Yorkshire imprint has changed tactics somewhat in 2019, with a focus on delivering double albums. Following on from Mikron's **Severance**, local lad 96 Back offers something wonderfully mature that's full of rich textures and winding soundscapes. The connection becomes even stronger with bonafide Sheffield legend Rob Gordon on mastering duties.

Longform electronic releases are a brave venture for many artists and labels, but Evan Majumdar-Swift delivers something that in places is utterly sublime. Beginning with the otherworldly and haunting 'I'm Lost', it sits on the shoulders of earlier beatless excursions by the likes of Jeff Mills. There's plenty for the fanatical CPU fan to get their teeth into, with 'Ghzel Tea' and 'Digi Trigger' continuing the label's trademark electro sound.

It's the calm between the electro storms that allows this to be a genuine long-player and gives the record room to breathe, rather than having a relentless focus on the dancefloor. CPU are playing the long game, realising that while it's good to rock a club there's a need for the scene to leave a legacy.

I've no doubt that some of these tracks will live on as long as those produced by Gordon 30 years earlier. 'Vennsate (Reprise)' is a beautiful way to finish and shows a different side to Majumdar-Swift's output, one that will be a pleasure to hear more of.

Andy Tattersall



THE JAPANESE HOUSE

Good at Falling

The strange thing about The Japanese House's first album, **Good at Falling**, is that it doesn't feel at all like a debut.

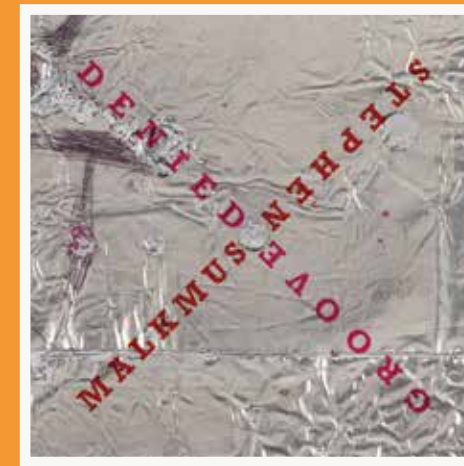
Since mid-2015 Amber Bain has been releasing regular EPs and singles as The Japanese House, so fans have already heard her style evolve from something minimalist, fragile and strange towards something more poppy, loaded with ear-catching synths and danceable beats. Good at Falling is very much the album anyone familiar with Bain's discography would have expected, especially if they'd already heard the earlier singles from the project like 'Lilo'. In many ways, it's the logical next step for Bain.

But while Amber has perhaps softened her sonic palette in recent years, that's not to say her music is any worse because of it. I can understand why a musician of her talent would want to appeal to as many people as possible, and although the album is firmly rooted in pop, it uses the tropes of genre well and to their fullest effect. Let's not forget, a great pop album is just as good as a great album of any other genre. The only problem with pop is that a lot of it is lazy and poorly put together; the difference, perhaps, between the Pet Shop Boys and Ed Sheeran.

One constant that runs through Bain's musical output from beginning to end like writing through a stick of rock are those short, simple, punchy refrains and couplets. They're haikus for the antidepressant era: "I'm a sugar coated pill and I'm a pick me up and put me down again."

Liam Casey

CADS IS TEN. IT'S A TRUST THAT OFFERS AFFORDABLE CREATIVE SPACE TO ARTISTS IN SHEFFIELD, OFTEN IN LITTLE-USED INDUSTRIAL BUILDINGS. TO CLUBBERS IT'LL BE BEST KNOWN AS THE HOME OF DIRTY LITTLE SECRET AND THE NIGHT KITCHEN. FOUNDED IN A THREE-ROOM UNIT NEXT TO YELLOW ARCH, THE ORGANISATION HAS SINCE TAKEN ON HUNDREDS OF BUILDINGS ALL OVER THE CITY, INCLUDING THE MUCH-LOVED ABBEYDALE PICTURE HOUSE. HERE'S TO ANOTHER DECADE.



STEPHEN MALKMUS

Groove Denied

"The rumours are true..." begins the press release breathlessly. Well, thank fudge for that. I thought I'd go to my grave with Stephen Malkmus's solo album still just a will-o'-the-wisp fantasy on the horizon.

But fear not, kids. Malkmus is back and this time it's electronic. **Groove Denied** is the first solo outing from the dad of lo-fi nineties indie. Since leaving Pavement, he's lived in Berlin for a bit, gone for a bop at some nightclubs and discovered Ableton Live.

Would it be 'off-base' or 'overly cute', ponders said press release, to describe Groove Denied as Malkmus's **Low**? Yes. What are you on? I went to a nightclub once and Berlin is high on my to-do list, but that doesn't make me David bleeping Bowie. Back in your box, puff hype.

Look, it's not a terrible album. It's just not good. It's definitely not that good. Some tracks are nice, but nothing jumps out. Malkmus is clearly excited to blend his rough-and-ready rock roots with the new digital age, enthusing about drum machines and other drag-and-drop wizardry. But this is synth music with the stabilisers left on. It's just not as interesting as he thinks, the sonic equivalent of that bloke at the pub who traps you with his hot take on millennials.

Our gushing envoy signs off with a tweet from the man himself: "We long 4 transformation....and we humans fucking luv tools." Well, quite. Just nobody break the news to him about the wheel yet, OK?

Sarah Sharp



BECK HUNTERS

Has It Been Found?

Free improvisation is the realm of music ostensibly best equipped to ask questions. Its freedom from conventions of technique, meter and tonality allows it to question the nature and necessity of those conventions, while exploring the potential of limitless sound. Since its inception as a genre and movement, however, free improv has come to develop its own tropes and clichés. On **Has It Been Found?**, Beck Hunters satirise the genre's pretences towards lofty question-asking. The questions are cryptic and unanswerable ("What Is It?"), and the answers evasive and paradoxical ("Yes And No").

The record is not without the amorphous skronk characteristic of many free improv records. Opener 'Yes And No' eventually devolves into roars of distorted guitar and atonal sax. But it seems more interested in using improv to augment more conventional ideas about melody and counterpoint, made possible by the group's near-telepathic synchronicity. At times, guitar, sax and drums come together in hocketing melodies or complex counter-rhythms that seem composed.

The record is also concerned with texture. Would-be side-long epic 'Guardians of The Truth' opens with a sparse and hushed improv, drawing the listener closer and bringing the fine details of its instrumentation - the movement of fingers, the breathy overtones - into focus. But as these details sharpen, the instruments somehow become more interchangeable: the clacks of saxophone keys and muted plucks of guitar could be mistaken for percussion; the sliding of a pick against guitar strings echoes the breathy whistles of sax.

Andrew Trayford



Photo by Blue Laybourne

NUBIYAN TWIST

AFROBEAT-REGGAE-JAZZ EXTRAVAGANZA

Musical experimentation, crowdfunding and touring all over Europe while merging genres and avoiding compromise - Nubiyán Twist, this gargantuan band from Leeds now based in London, certainly have a lot on their plate.

Leading up to the release of their new album, *Jungle Run*, we talked to Nick and Joe of this afrobeat-reggae-jazz extravaganza, a band that've been making waves nationwide with a unique sound that defies easy definition.

How's it been leading up to your new album?

[Nick:] Everything's pretty full-on at the moment. We've just about finished getting the orders packed and sent out - all the vinyl, CDs, merchandise - and we're now doing rounds of promotion. There are flights and rents to book, so we're very

busy.

It's an important time, because the album has been two and a half years in the making. We've been using our live gigs as a way of composing music. We try all our ideas out for a live audience. It's a way to be as honest with our music as we possibly can. So the album is a collection of snapshots of us put into a piece of art, representing the way we've spent all this time. There was really no difference between performing and working on the album. It was all happening at the same time.

How do you streamline the creative process in a band so large?

[Joe:] There are a few different ways to go about organisation. We don't have one set method. There are some songs on the record that a single member came up with and we just took it and ran with it. Sometimes people switch up to groups to ideate

and sometimes these groups change during gigging. The other way is that songs organically happen through rehearsing, but that's pretty rare.

[Nick:] The most important thing is that everyone's personality and skill shines through on the record. Everyone's given time and space to add what they want. Maybe our bass player has ideas for horns or horns might have an idea for percussion. Tom XL, our guitarist and producer, oversees it all and keeps everyone in the loop.

We can work hard under deadlines, but that's rare. There are songs that I started drafting two and half years ago that have taken time to develop. Our single 'Jungle Run' was like that. I was given a drum loop and I just started drafting vocalizers over it and we ended up changing the whole groove. We also took into account how the audiences were taking it. When we saw people dancing to it, we just made it more dancey.

What are the main differences compared to your last album, *Dance Inna London*?

[Joe:] We wanted to build on the vibes of that album, but this one's definitely been influenced by what's going on in London musically right now. It really plays into the hype around improvised jazz and mixing electronics with jazz. It also points heavily towards roots music, which we try to approach with a new angle.

[Nick:] I played it to some friends and family and they were saying it was quite dancey, quite breakbeaty. It's got a real UK dance sound to it. It's a bit like a garage record. It's very much multi-layered. Whenever I listen back to it, I discover new tunes,

for someone to release it. It's great that we got Strawberry Records, because they brought a wealth of experience, contacts and PR to the table.

[Joe:] These indie record labels don't work the same way as the big ones. They may give you advice, but now they're more interested in working on the PR side.

Has your audience also changed?

[Nick:] One thing I've been seeing is that now people of all ages tend to show up. We've had gigs in jazz clubs in Germany where the average age was around 50 to 60, and at some festivals we even see little kids getting into it. We want to play the sort of music that a lot of people can relate to.

These African-inspired tunes move a bunch of folks and our passion for it is also bringing people in. Some people like us because they think we have a really nineties jazz sound, even though we don't always feel that. Especially in Italy, a lot of people compared us to acid jazz and bands like Incognito. We don't see that, but we appreciate it.

[Joe:] I think there's a nice resurgence of people wanting to see really live music nowadays. DJs are wicked, but we've had a lot for a while. If a ten-person band comes on stage, older folks appreciate it because they might be used to it more, and the younger crowds have an opportunity to experience the beauty of it. You don't usually see five horns on a stage anymore, so what we're doing is unique in a sense.

[Joe:] A lot of bands now play with very electronic-like setups with sound systems, heavy bass and then just plug in the jazz

**“WE WANT TO PLAY THE SORT OF MUSIC THAT
A LOT OF PEOPLE CAN RELATE TO”**

new vibes. What keeps standing out for me though is the push of this fresh electronic dance sound. In the past a lot of people liked to present us as an afrobeat band, so we went with that for a while, but as we grew we realised we prefer doing stuff our own way, and I feel like that comes through beautifully here.

Did you feel pressure to turn into a fully afrobeat band?

[Nick:] I remember that years ago people suggested that our sound was too broad and we had to pick something more definite, go for it, and then get played on the radio. I made some comments to the band, suggesting that we should perhaps try to just do a reggae album first, then an afrobeat album, then a hip-hop album. Everyone disliked that. I realised too that we've just got to go with what we can bring to the table and never question our instincts.

[Joe:] As long as we just meticulously arrange our songs and pay proper respect to the roots we are influenced by, there's really no way to go wrong. This is the essence of what we're doing.

Tell us about your crowdfunding campaign and how it worked with the label.

[Nick:] The crowdfunder was the best and only option we have in a very hard situation, and Strawberry Records got onboard later, once we'd raised the money. The crowdfunding thing is wicked, because we got to build and solidify our fanbase through it. We've been building up a fanbase for years because we're primarily a live band, and it was great that they got to be investors in this project. Besides raising the money, we engaged them in the process. When we got near the end, we just looked

tunes. It allows this sort of music to be played in clubs and it's something both the old and the young love.

[Nick:] We just all share the same scene. It's a great thing. It lets our audience grow and brings more jazzheads into the club. That's what we aspire for.

Máté Mohos



Nubiyán Twist play at Yellow Arch Studios on Friday 5 April. Tickets are £12 via Party For The People.

nubiyantwist.co.uk

HEADSUP

IAN CLAYTON: IT’S THE BEER TALKING

Ian Clayton is an author hailing from Featherstone, West Yorkshire, who has written over 50 books, including the best selling *Bringing It All Back Home*. His latest book, *It’s The Beer Talking*, is a memoir about his lifelong affection for pubs and includes his accounts of supping ale in local Sheffield public houses to drinking beer in pubs as far away as China.

What made you want to write *It’s The Beer Talking*?

Twelve years ago, I was commissioned to write a book about music by Ian Daley from Route publishing. I decided to write it entirely from memory and it became *Bringing It All Back Home*. I enjoyed writing it so much that I thought I would like to write about pubs using that same approach. I recalled pubs I have known - some have closed, others are in danger of going. I wanted to preserve a memory of them, so it’s a book about my adventures in pubs over 40-odd years.

In the book you’ve managed to recall the countless pubs

hijacked. It’s now used to lump us all together. My community in Featherstone is different to the community in let’s say Milton Keynes, but it seems like the powers that be don’t want different communities to have different ideas, to be positively independent. A community should have its own pub, library, baker and so on, not be a collective term for a group that has the same monetary or political interest. What I think we ought to be talking about when we now mention community is locality. I can go to a mining town in Poland and feel more at home than at a pub that is only a few miles away from me, which shows localness can be anywhere you feel at home, whether it’s in any part of this country or beyond.

What Sheffield pub and ale do you like most?

Sheffield is blessed with great pubs, but what’s been done with the Fat Cat is tremendous. They brew incredible beers, such as Pale Rider, which is superb.

If you could recommend one pub, which would it be?

Anyone’s best pub will be the one closest to them, their local.

“LOCALNESS CAN BE ANYWHERE YOU FEEL AT HOME”

you’ve visited and the drinks you’ve tasted despite...

Drinking destroying brain cells.

Exactly.

I’m blessed with a really good photographic memory, but I have lots of moleskin diaries, and I keep one with me wherever I go. Especially when I travel, so that I can tell people I meet a bit about where I’m from. This is also something a pub can be, a place for cultural exchange.

As well as writing about pubs that are no longer here, you write about friends that have passed. Was that challenging?

It was, but whenever I write about loved ones who have passed I try to make them a metaphor for something as we go through life. They become a meaning.

The closing of pubs is a national scandal. Think about where people get together, pubs, community centres, libraries, these are the places we’re losing. This country has no problem spending countless amounts on wars but will close libraries or not attempt to keep pubs open. It’s almost as if the places and people who want to keep us together are the ones to blame for the country not having enough.

Why do you make the distinction between community and localness in the book?

Because I don’t like the way the word ‘community’ has been

My favourite pub is always my local, wherever local may be, but if I were pushed to pick one, it would be The Greyhound in Saxton. It has tiny rooms, low ceiling beams, only one beer to choose from and it’s only toilet is outside and has a swallow’s nest in it. Whenever I go to The Greyhound and see the swallows in their nest, I know that no matter what, all is right in the world.

Akeem Balogun



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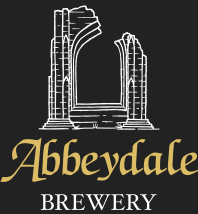
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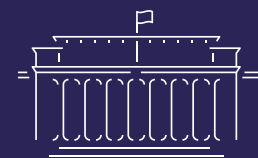
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Ardal O'Hanlon

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Petrie, Jonny
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The Johnny Cash Roadshow

Thursday 14th March | 7.30pm

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THE PRINCESS AND THE FROG



FILM & STAGE

THE VILLAGE SCREEN

14 February, Abbeydale Picture House

Other than a bit of handholding and the sharing of snacks, a cinema date can leave little time for interaction and connection. But Sheffield and Manchester's hottest pop-up cinema company, The Village Screen, have found a way to make seeing a film both a social and an immersive experience.

With a range of independent food vendors, live music prior to the screening and a playfully-decorated venue, The Village Screen turns a trip to the flicks into a night out. Always based around a theme, past screenings have included **The Goonies** inside The Peak Cavern in Castleton, **Jaws** at Victoria Baths in Manchester, and **The Shining** at Kenwood Hall Hotel for Halloween.

As it was Valentine's Day, tonight's film was a screening of nineties rom-com **10 Things I Hate About You** at Abbeydale

***“TURNS A TRIP TO THE
FLICKS INTO A NIGHT OUT”***

Picture House. To make the venue look more in keeping with this theme, huge glowing letters spelling out 'LOVE' greeted us in the entrance and a backdrop of golden streamers, balloons and American flags made us feel as though we'd stepped into this fictional high school prom. Inflatable guitars provided a fun photo opportunity, while candles set a more romantic atmosphere.

Local band Kiziah and The Kings played funky originals and love song covers, providing entertainment as my partner and I queued for tasty wraps from Pinch n Pull. Others opted for hot dogs from Get Wurst, bao buns from Deckards and sweet treats from Madam Crepe. Inside, the bar offered beers, cocktails, prosecco and hot drinks for the chillier cinema goers.

Though I wouldn't consider 10 Things I Hate About You a classic, it was much funnier than I remembered and made for a different date night. I'm intrigued to know what film and venue The Village Screen will pop up at next.

Phoebe Seymour

THE CHRIS ARNOLD EXPERIENCE

Long-time readers of Now Then may remember the completely useless Chris Arnold advice column. Frankly we had forgotten all about him, but apparently Chris is back in Sheffield with a stand-up comedy show this month. Always keen to do literally any promotional work he can get his hands on, Chris told us more.

Chris, do you feel bad for abandoning your post as comedy writer at Now Then for the bright lights of Bristol?

Ok, straight away can we not use the term 'abandoning' please? I would like 'passing the baton to the more qualified Sean Morley' to be used in this interview. And to be honest, I do feel bad. That's why I vowed to one day return and bring a Microsoft PowerPoint-orientated comedy show to the city, a promise I am finally delivering on.

The Chris Arnold Experience? What's all this then?

I wanted to take a show on tour and thought I could rustle up a bit of pizzazz by adding the word 'Experience' to the end of my name. My act is kind of like The Jimi Hendrix Experience, just with less guitar and more Microsoft PowerPoint. So much cooler, I think we'd all agree.

Is it really true that you featured in Bonnie Tyler's top 8 friends on MySpace in 2006?

This is completely true. I sat pretty as one of her top pals on the original social media for quite some time. Now, was it actually Dame Bonnie herself operating that account or was it a 50-year-old plumber called Barry from Carmarthen pretending to be her? That, I cannot be so sure of.

The Chris Arnold Experience comes to DINA on 22 March with support from Stan Skinny and Jimmy Slay. Tickets are £4 via Party For The People.

Sam Walby



The Chris Arnold Experience

FILM LISTINGS

REEL STEEL CULT WEEKENDER

15-17 Mar | Abbeydale Picture House | £10/£9

A weekend of classic cult flicks, including **A Nightmare On Elm Street**, **Indiana Jones and the Raiders of the Lost Ark**, **Battle Royale & Oldboy** (double bill), and Studio Ghibli's **Spirited Away** and **Princess Mononoke** presented in 35mm. reelsteelcinema.com

THE RUNAWAYS

Mon 18 Mar | 7pm | SU Auditorium | £6.50/£5.50 + bf

Pre-release screening of an independent northern film following three children and a donkey, described as "a throwback to classic children's adventure films but with a modern aesthetic". Followed by Q&A with director Richard Heap. Tickets via Eventbrite.

STAGE LISTINGS

GARDENING IN SMALL SPACES

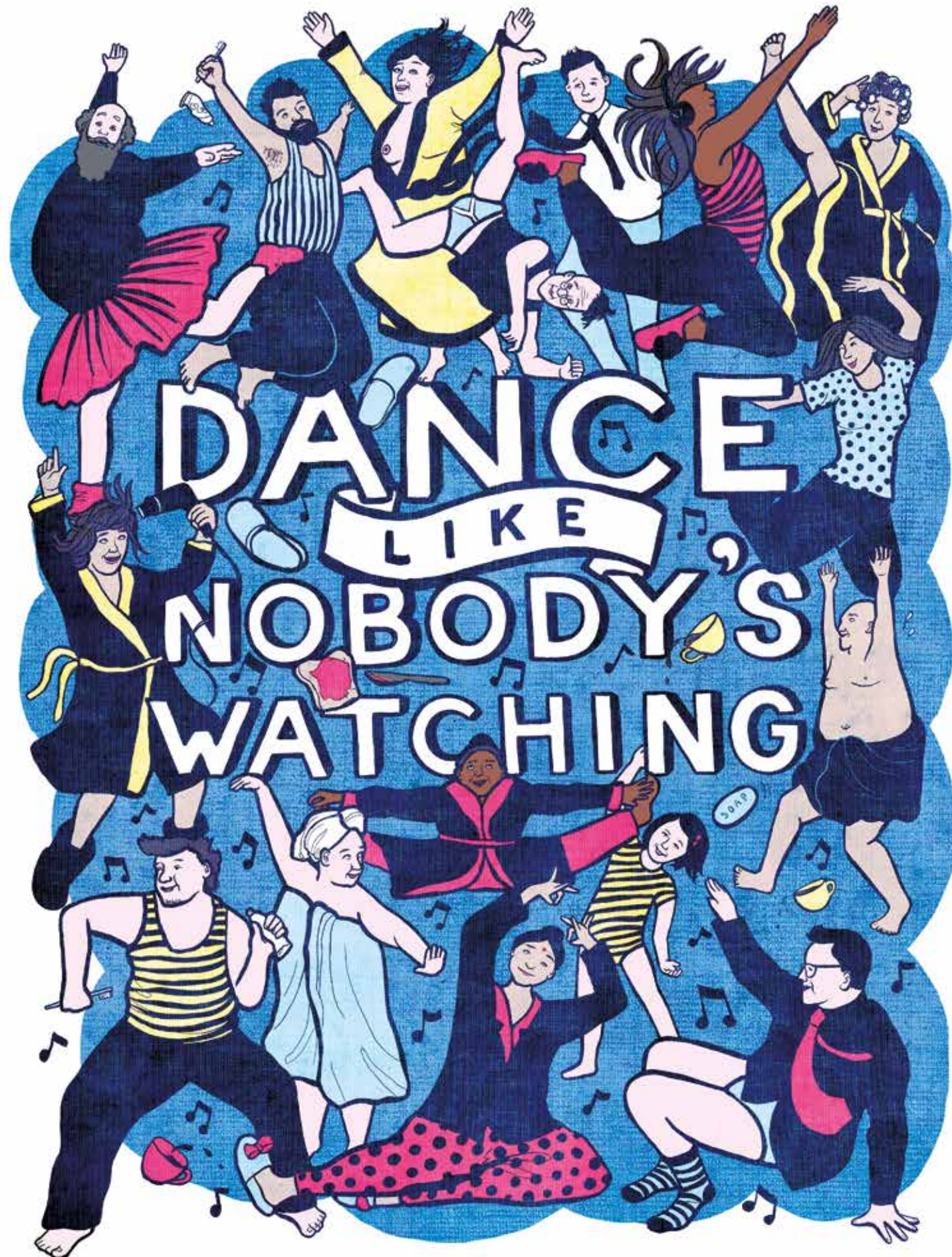
20-23 Mar | 7pm | Venue TBC | £7/£5

A series of 12 short plays, structured around the four seasons and all taking place in the same garden. Vignettes range from monologue and comedy to musical and dance. sutco.org

HERE'S LOOKING AT UKIP

27-28 Mar | 8pm | Theatre Deli | £10/£8

A new one-woman show about "patriotism, nationalism and British exceptionalism" by local performer Madeline Shann, exploring a British identity crisis and hosted just before our scheduled departure from the EU. theatredeli.co.uk



WHAT'S ON MARCH '19

THEATRE
DELI

1/2 MARCH

WOMEN OF SHEFFIELD SHOWCASE

3 new pieces of theatre by local women discussing a range of experiences and stories.

7-9 MARCH

VULVARINE: A NEW MUSICAL

Where is all the tampon tax going? Who is The Mansplainer, and what is his evil plan?

13 MARCH

TRICKY SECOND ALBUM

Experiential, imaginative and original. Deli supported artist and part of our Work in Progress Wednesdays.

14 MARCH

A BEAUTIFUL WAY TO BE CRAZY

A tale of growing up and finding a voice, told through spoken word and music by poet Genevieve Carter.

21 MARCH

BOTTOM

A queer coming of age remix questioning if 'bottom' in the bedroom means 'bottom' in life.

22 MARCH

(INSERT SLOGAN HERE)

A smart, heart breaking and fevered excavation of adverts, objects and longing.

23 MARCH

CULT OF KENZO

How do high end fashion brands seduce? Why do people crave their products?

27/28 MARCH

HERE'S LOOKING AT UKIP

A show about an identity crisis. Mine. Yours. Ours. It's about being British and what it means to be a patriot.

29 MARCH

HYMNS FOR ROBOTS

Explore the fascinating tale of the mother of modern music- Delia Derbyshire.

30 MARCH

FRUIT N JUICE: QUEER APOCALYPSE FOR TRANS DAY OF VISIBILITY

Celebrating all the beautiful trans, non-binary and gender fluid folk out there: this is your day and you are VALID.

TICKETS: WWW.THEATREDELL.CO.UK

202 EYRE STREET
S1 4QZ

FOLLOW US: @THEATREDELISHEF



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WEEKDAY SCREENINGS 19:30 | WEEKEND SCREENINGS 15:30/19:30

TICKETS £3.00, UNDER 12'S £1.50 AVAILABLE FROM THE SHEFFIELD STUDENTS UNION

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SHOUT OUTS

NOW THEN MAGAZINE IS FUNDED BY LOCAL INDEPENDENT TRADERS, COMMUNITY GROUPS, CHARITIES AND LOCAL GOVERNMENT. THIS PAGE IS OUR CHANCE TO SHOUT ABOUT ALL THE GREAT STUFF OUR PARTNERS, ADVERTISERS AND SUPPORTERS ARE UP TO.



THE ART HOUSE

8 Backfields, S1 4HJ
arthousesheffield.co.uk

Tucked away just off Division St, The Art House opens its decorated doors to all. The social enterprise and venue provides classes in oil painting and life drawing, all in the name of promoting good mental health. High-quality tuition is available to everyone to enable people from all backgrounds to develop their ability and enjoyment, perhaps for the first time. Make mental health a priority with their purpose-built workshops, as well as the pottery community which includes Sheffield's first flexible studio membership.

Because supporting and promoting recovery and social inclusion means looking after the mental health of all citizens, you do not require a diagnosis and you will not be asked for a referral when visiting the Art House. Activities are available for commercial groups as well as families and individuals. Also on site, The Tea Studio supplies locally-sourced treats, with plenty of vegan and gluten-free options. Drop in to the veggie cafe to relax over a hearty homemade soup or indulge in one of their weekly specials.

Space is also available to rent for any occasion, whether that's a room, exhibition space or the entire venue.



BASIC INCOME: HOW DO WE GET THERE?

Sat 9 March
north.ubilabsheffield.org

A new one-day festival exploring the future of Universal Basic Income (UBI) is being launched in Sheffield on Saturday 9 March. **Basic Income: How Do We Get There?** will see activists and researchers from across the UK share their experiences in a series of talks and workshops at the University of Sheffield.

The event is being organised by Sheffield voluntary group UBI Lab, who want to see the city host the first UK pilot of UBI. "Imagine very week you get a cheque for £120 through the post," said group chair Jason Leman. "No application forms or proof required. No-one asking how much work you've done or jobs applied for. You get it just for being a citizen."

One of the speakers is Patrick Hurley, a councillor who's been instrumental in getting Liverpool City Council to support the principal of a basic income. There's also artist Toby Lloyd, who's created an installation asking people how their day would change if they didn't need to do paid work.

Tickets are available through Tickets For Good for £6 or free for those who are unwaged or on a low income.

LEFTY SCUM FT. JOSIE LONG, GRACIE PETRIE AND JONNY & THE BAPTISTS

12 March, City Hall



Revolutionary socialism, music and stand-up comedy make great bedfellows, so it's good to hear that following sell-out tours in 2017 and 2018, the rabble-rousing roadshow known as Lefty Scum is back on tour.

Lefty Scum combines the significant talents of award-winning comedian and Edinburgh Fringe favourite Josie Long, folk singer and activist Grace Petrie of 'Farewell to Welfare' fame, and the UKIP-bashing musical duo Jonny & the Baptists in a triple-header of political entertainment.

Though they welcome audience members of all political persuasions, as the name of the tour suggests they will certainly be wearing their own allegiances proudly, performing three distinct sets in the intimate Memorial Hall that tickle the funny bone as well as stimulating the grey matter.

The tour comprises ten shows only, "fewer if Tory Brexit destroys all infrastructure". Tickets are £15.68 or £13.44 concessions.

SHARROW LANTERN CARNIVAL

Sunday 7 April



Originally set up to bring peaceful protest to the streets of Sharrow back in 2004, the volunteer-run Sharrow Lantern Carnival has attracted around 3,000 attendees each April ever since.

Leading up to the excitement, lantern making workshops are available to anyone and everyone who wants to take part at Sharrow Old Junior School (every Sat and Sun, 1-5pm) and St Mary's Church (every Tues, 5-8pm).

The event showcases the wealth of creativity in our city and it's far more than just lighting lanterns. Join in at Mount Pleasant Park for food, dancing, samba, music, fire spinning, hula hooping and more. While the lanterns may drift away, the values of our peaceful and loving communities will always remain the strong pillars of this spectacular event.

This year Sharrow Lantern Carnival will take place on Sunday 7 April with a theme of 'Disco at the End of the Universe'.

FILM UNIT SPRING PROGRAMME

Sheffield Students' Union



Although it's predominantly a student volunteer-led cinema, Film Unit is by no means just for students, as a quick look at the recently-launched spring programme will attest.

Some highlights for March include wilderness drama **Leave No Trace** (Sun 3 Mar, matinee & evening), family fun sequel **The Lego Movie 2: The Second Part** (Sat 9 Mar), indie feminist sci-fi **Born in Flames** (Wed 13 Mar), US comedy classic **Clueless** (Wed 20 Mar), the ever-popular **Frozen** (Sat 23 Mar), and LGBT comedy-drama **Freak Show** (Sun 31 Mar, matinee & evening).

Tickets are £3, with discounts and 12-and-under tickets at £1.50 and family tickets £5.50, available via tickets.sheffieldstudentsunion.com or in person at the Students' Union Box Office. Matinee screenings are subtitled for hard-of-hearing audience members and are also autism-friendly. The venue also has full disabled access and dedicated wheelchair spaces. For any queries, get in touch with film.unit@sheffield.ac.uk.

PECHA KUCHA VOL #29

28 March, Millennium Gallery



Pecha Kucha is a unique, informative and entertaining evening of '20x20' talks, short films and live entertainment, all centred around a changing theme.

Each presenter has a maximum of 20 seconds per slide to put forward their personal story, whether it be work or passion, interspersed with short videos and a break with live entertainment. PK is a social experience more comparable to a friendly pint at your local than a series of slick TED talks.

The theme for the next PK is 'Ingenious', with all talks centred around the subject of human ingenuity and the glorious creations of our extraordinary species.

Tickets are £6 standing, £9 seated and more on the door, so book in advance for this evening of thought-provoking entertainment.

OPUS & NOW THEN PRESENT

DAVID THOMAS
BROUGHTON / NEIL
MCSWEENEY / DAVID
THOMAS BROUGHTON /
NEIL MCSWEENEY/
DAVID THOMAS
BROUGHTON



7.30PM, SATURDAY 23RD MARCH

MERLIN THEATRE, MEADOW BANK RD, NETHER EDGE, S11 9AH
£10-12 | TICKETS AVAILABLE AT PARTYFORTHEPEOPLE.ORG

WEAREOPUS.ORG



OPUS & NOW THEN PRESENT



NUBIYAN TWIST
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PLUS
OTIS MENSAH
MOONMONKEY (VIBRATIONS)
MT STAG BEATLE (FROZAC)
THE EMPRESS (MANGO DISCO)
MULTI ROOM PARTY

8-2AM FRIDAY 5TH APRIL 2019

YELLOW ARCH STUDIOS, BURTON ROAD, S3 8BX

TICKETS AVAILABLE AT PARTYFORTHEPEOPLE.ORG | £12-14

WEAREOPUS.ORG



Corporation

LIVE & KICKING

MILTON ST SHEFFIELD S1 4JU

SAT 2ND MAR - £10 ADV - 7PM *#

LIGHT YEARS

+ ALBA ROSA
+ NOT FOR LONG

THU 21ST MAR - £15 ADV - 7PM *

**JIZZY PEARL
LOVE / HATE**

+ THE BRINK
+ LOWDRIVE
+ WOLF WITHIN

THU 21ST MAR - £12.50 ADV - 7PM *

BOB LOG III

+ BROKEN PIANO
+ THE DRONNY BOTTOM BUSKERS
+ RUM DIRECTION

WED 27TH MAR - £13.50 ADV - 7PM *#

WOLF

+ PRIMITAI
+ SHRAPNEL
+ SOUL SHREDDER

FRI 29TH MAR - £8 ADV - 7PM *#

SKARLETT RIOT

+ FAHRAN
+ SISTER SHOTGUN
+ ATOMIC SAMURAI

SAT 30TH MAR - £12 ADV - 7PM *#

BLAZE BAYLEY

+ AONIA

SAT 6TH APR - £25 ADV - 7PM *#

QUIREBOYS / FM

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+ VEGA

SAT 6TH APR - £20 ADV - 2PM *

ROAD TRIP

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MIKE TRAMP

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SAT 13TH APR - £10 ADV - 7PM *#

GOLDRAY

+ SUPPORT

FRI 19TH APR - £15 ADV - 7PM *#

EDEN'S CURSE

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+ DEGREED

SAT 20TH & SUN 21ST APR

WEEKEND TICKET £37 ADV - 11AM *#

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D'AMOUR**

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FRI 3RD MAY - £12 ADV - 7PM *#

UK SUBS

+ BONES PARK RIDER

FRI 10TH MAY - £10 ADV - 7PM *#

999

+ HUNG LIKE HANRATTY
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SAT 11TH MAY - £18 ADV - 7PM *#

CATS IN SPACE

+ DIRTY THRILLS

FRI 17TH MAY - £17 ADV - 7PM *#

**SEX GANG
CHILDREN**

+ SUPPORT

WED 29TH MAY - £15 ADV - 7PM *#

THE TREATMENT

+ BIGFOOT

SAT 1ST JUN - £19 ADV - 7PM *#

**EAGLE-EYE
CHERRY**

+ SUPPORT

SAT 29TH JUN - £10 ADV - 2PM *

THE HARA

+ SUPPORT

SUN 22ND DEC - £5 ADV - 5.30PM *

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**FEET**

1 MAR :: £6.00

THE LEADMILL COMEDY CLUB PRESENTS

LOST VOICE GUY

2 MAR :: £15.00

PATAWAWA

7 MAR :: £8.00 :: THIS SHOW IS AT BUNGALOW & BEARS

THE LEADMILL COMEDY CLUB PRESENTS

PATRICK MONAHAN

7 MAR :: £12.00

MATHEW J HALL

9 MAR :: £7.00

THE PALE WHITE

9 MAR :: £8.00 :: THIS SHOW IS AT THE HARLEY

THE LEADMILL COMEDY CLUB PRESENTS

PETE FIRMAN

14 MAR :: £16.00

SKINNY LIVING

15 MAR :: £8.50

THE SLOW READERS CLUB

16 MAR :: £16.50

NEON WALTZ

18 MAR :: £7.50

THE LEADMILL COMEDY CLUB PRESENTS

AHIR SHAH

19 MAR :: £12.00

EMILY BURNS

22 MAR :: £7.50 :: THIS SHOW IS AT CAFÉ TOTEM

GENTLEMAN'S DUB CLUB

23 MAR :: £17.50

IDLES

26 MAR :: SOLD OUT

DEAF HAVANA

27 MAR :: £18.50

SPORTS TEAM

29 MAR :: £8.00

EASY LIFE

5 APR :: SOLD OUT

THE LEADMILL COMEDY CLUB PRESENTS

ROB NEWMAN

10 APR :: £14.00

THE CUREHEADS

12 APR :: £14.50

THE LEADMILL COMEDY CLUB PRESENTS

ED GAMBLE

13 APR :: £13.00

THE TIME SELLERS

20 APR :: £7.00

TEAM PICTURE

26 APR :: £7.00

THE LEADMILL COMEDY CLUB PRESENTS

LOU SAUNDERS

2 MAY :: £12.00

BLANCMANGE

3 MAY :: £19.50

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ANDREW MAXWELL

4 MAY :: £14.00

BLAENAVON

6 MAY :: £12.00

LUCY SPRAGGAN

8 MAY :: £18.00

FAT WHITE FAMILY

9 MAY :: £17.50

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11 MAY :: £13.00

THE LEADMILL COMEDY CLUB PRESENTS

TONY LAW

12 MAY :: £12.00

FUZZY SUN

14 MAY :: £8.00

THE LEADMILL COMEDY CLUB PRESENTS

MARK WATSON

18 MAY :: £19.00

THE LEADMILL COMEDY CLUB PRESENTS

MYRA DUBOIS

23 MAY :: £12.50

PIP BLOM

26 MAY :: £9.00

TRUDY & THE ROMANCE

29 MAY :: £9.00 :: THIS SHOW IS AT CAFE TOTEM

THE LEADMILL COMEDY CLUB PRESENTS

SEANN WALSH

29 MAY :: £15.00

A CERTAIN RATIO

30 MAY :: £25.00

KENNY WAYNE SHEPARD BAND

18 JUL :: £26.00

HALF MAN HALF BISCUIT

11 OCT :: £22.00

THE LEADMILL COMEDY CLUB PRESENTS

JAMES ACASTER

23 OCT & 13 NOV :: SOLD OUT

BILLY BRAGG

16, 17 & 18 NOV :: £25.00

THE DUALERS

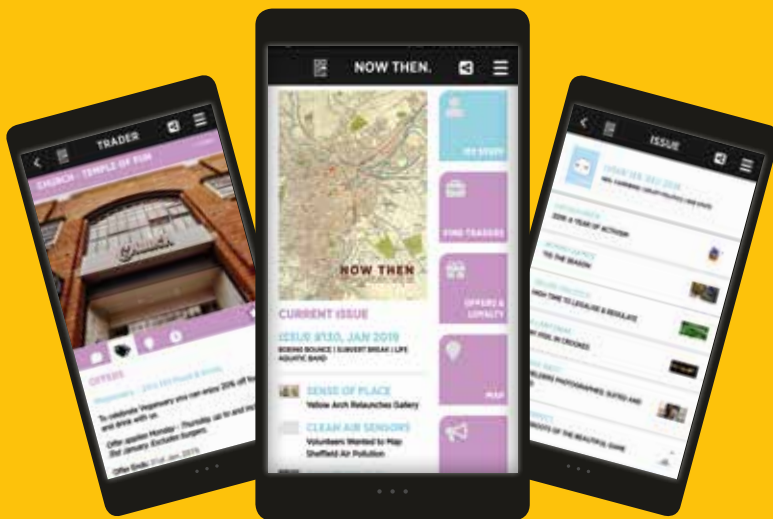
30 NOV :: £20.00

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